

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Buffalo To Hold Exhibitions Of Impressionists

*Works by Renoir, Cezanne,
Gauguin, Van Gogh, Manet,
Daumier and Degas Will Be
Included in Summer Shows*

BUFFALO.—An exhibition of French art will be open in relays of one week beginning June 17th and continuing on through July, August and September at the Albright Gallery, Buffalo. The exhibition will portray the art of France through the XIXth and XXth centuries and will be made up of fine pictures by the most famous masters.

One gallery will be given over to an exhibition of Renoir. In this group is included the famous "Tasse de Chocolat," painted during the artist's best period. It contains all the charm of French womanhood, which no one knew better than Renoir how to portray. There is also included the famous "Baigneuse assise" which is considered by many critics as one of his supreme pieces of flesh painting. The artist is further represented by several still life canvases and a landscape.

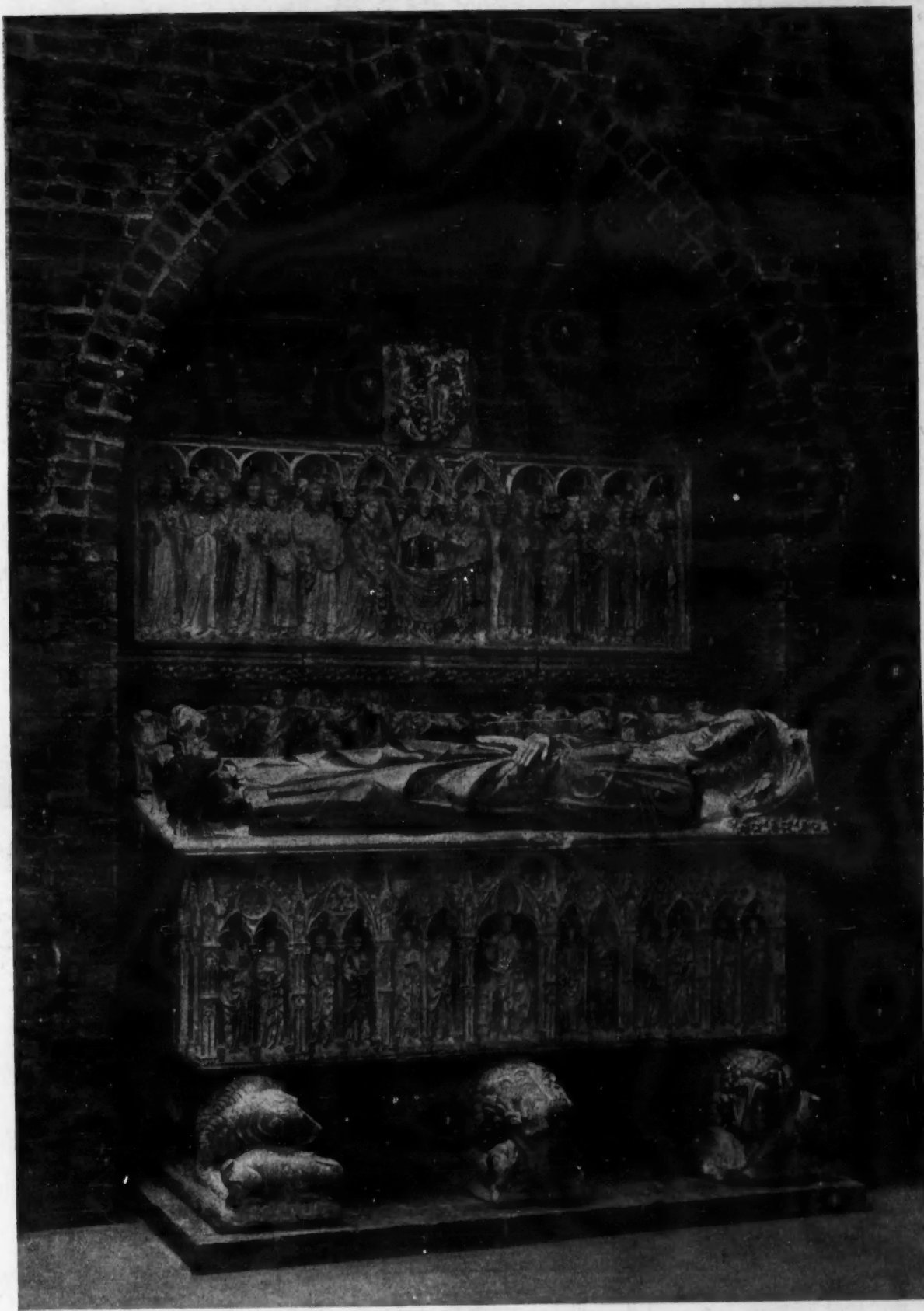
Following closely upon the annual exhibition of the work of the students of the School of Fine Arts, which opened June 6th and will continue for one month, the French exhibit will be further continued and enlarged to include the best canvases owned by the Gallery and enriched by the loan of a group of paintings from the private collection of A. C. Goodyear. Included in this latter group will be shown the now well-known canvas by Van Gogh entitled "La Maison Haute," which was reproduced in full color in the May 1927 issue of THE ART NEWS; a fine Gauguin, shown in the recent exhibition at the Reinhardt Galleries, and "L'homme en bleu" by Cezanne, shown in the Exhibition for the French Hospital held at Wildenstein's. A small Manet and a Daumier, canvases by Lautrec, Morisot, Segonzac, Matisse, Derain and Modigliani will further enhance this collection.

From the permanent collection of the Albright Art Gallery will be shown "Deux danseuses en jupes verte," a Degas recently acquired from Durand-Ruel, "La promenade au bord de la mer" by Paul Gauguin and "La Toilette" by Jeanne Poupelet formerly in the John Quinn collection, a "Head of a Man" by Courbet, and examples of the work of Monet, Morisot, Cézanne, Matisse and Lautrec. In the earlier French school Corot, Daubigny, L'hermitte, La Touche, Cottet, Lucien Simon, Raffaelli and Henri Martin are to be shown. Among the early Barbizon canvases is "Les Falaises de Greville," a marine by Jean Francois Millet, an unusual subject for this artist but one of the really important Millets owned on this side of the Atlantic.

The Renoir group will be shown from June 17th to August 7th, the Goodyear Group from July 8th to September 8th, the French possessions in the permanent collection of the Albright Art Gallery will be shown from July 8th to October 1st.

A CORRECTION

It was incorrectly stated in THE ART NEWS of last week that the French XIVth century Madonna and Child recently acquired by the Metropolitan Museum of Art had been purchased from Joseph Brummer. Mr. Brummer sold the German XIIIth century woodcarving of a saint, illustrated in the issue of May 19th, to the Museum.



TOMB OF ARMENGOL VII, COUNT URGEL. SPANISH, XIVTH CENTURY

This remarkable example of Spanish Sculpture, now installed at The Cloisters, was presented to the Metropolitan Museum by John D. Rockefeller, Jr. It was purchased from Demotte

Rockefeller Gives Spanish Tomb To Metropolitan

*Fine Example of XIVth Century
Spanish Sepulchral Art, Now
in the Cloisters, Comes from
Abbey Church of las Avellanas*

JOSÉPH BRECK
In the Bulletin of the
Metropolitan Museum of Art

Through a generous gift from John D. Rockefeller, Jr., the Museum has acquired a remarkable example of Spanish sculpture of the XIVth century, the tomb of one of the Counts of Urgel—presumably Armengol VII. The tomb, now installed at The Cloisters, comes from the abbey church of Santa Maria de Bellpuig de las Avellanas, in the vicinity of Balaguer, the ancient capital of the Counts of Urgel, whence it was removed in 1906.

Three lions support the sarcophagus, which is ornamented on the front with carvings in high relief of Christ enthroned in majesty and of the twelve Apostles. An arcade of trifoliated, pointed arches enframes the figures. In niches on the piers between the arches are smaller figures of the Virgin Mary, the Annunciation Angel, and various saints. Both ends of the sarcophagus are sculptured only in part, indicating that the tomb was placed in a niche from which it projected to the spectator's right, two monks stand beneath a pointed arch which continues the arcade on the front of the sarcophagus. The arch is repeated on the corresponding end at the left, but the figures are omitted.

The deceased is represented lying extended on the sloping top of the sarcophagus lid. His head rests upon a tasseled cushion wrought in the four corners with the arms of Urgel—chequey (15), gold and black; nearby are two little angels. His hands are crossed above his sheathed sword, a lion crouches at his feet. Behind the effigy of the deceased and forming part of the same slab of stone are small figures of mourners, many rows deep. Standing in front are ladies, draped in long cloaks, and knights, from whose shoulders hang mighty swords; several couples on the left are seated. At the right, by the head of the deceased, is a cleric holding an open book before him; he is saying prayers for the dead. In the back rows are numerous figures wearing hooded mantles. Unfortunately, this part of the tomb has suffered serious injury, and few of the heads remain.

Part of the funeral rites, the Absolution, is represented on the superimposed panel, which is separated from the company of mourners by a moulding ornamented with leaf motives similar to those carved on the front of the tomb slab near the head of the deceased. (It is uncertain whether or not this band of ornament is part of the tomb. It does not appear in a photograph of the tomb taken before its removal from las Avellanas, but when the photograph was made, the tomb had presumably been moved from its original location in the church and somewhat altered in reerection. Judging from the similarity in style to other ornament on the tomb, the moulding may have

(Continued on page 3)

LAUTREC'S MOULIN ROUGE FOR CHICAGO

LONDON.—What is considered to be Toulouse Lautrec's masterpiece, the "Table Au Moulin Rouge," has been sold to the Art Institute of Chicago by Messrs. Reid and Iefevre, and is now on view at their galleries, 1a, King Street, St. James's, says the London Morning Post.

Thus the Tate Gallery has missed the chance of acquiring one of the most important paintings of the modern French school. There is nothing of its kind more commanding in that section at Milbank. It is more complete than Manet's "La Servante de Bocks," and holds its own in the sheer art of painting, and as an historical document, with the same artist's "Concert aux Tuileries" of the Lane collection.

The scene is a corner of the old Moulin Rouge in the Place Blanche, about 1890, (Continued on page 2)

Providence Museum Shows Year's Accessions

At the School of Design Galleries on Waterman Street, the display of recent accessions, noted last Sunday, was augmented the past week with the paintings, sculpture, illustrations, textiles and furniture comprising some of the most significant additions of the year to the permanent treasures of the Museum. The acquisition of some of these pieces has been chronicled from time to time, but the majority have not before been exhibited, and their importance and beauty have come as a revelation to many visitors.

The group of French paintings, the gift of Mrs. Gustav Radeke, includes the oil sketch by Puvis de Chavannes of "Christ Healing a Cripple"; "The Fish" (Continued on page 2)

BERLIN CHIEF BUYER AT BURCHARD SALE

BERLIN.—The sale at auction of Dr. Otto Burchard's East Asia collection, until recently exhibited in a local museum, was noteworthy for the fact that all of the twenty-two objects offered were taken by Berlin dealers and collectors, despite the competition of a number of bidders from other countries, including Professor Siren, of Stockholm. The collection included high quality ceramics of the Tang Sung and Yuan period (VIIth and XIVth centuries), and also a number of bronze pieces. A dish three inches high and little more than four inches in diameter, imperial Sung ware, glazed within and without, brought 5,500 marks. The highest price for the plastiques, 4,000 marks, was paid for a marble block representing a conventionalized tiger, its form and decoration placing it in the Chou period. (Continued on page 2)

JONES REMEMBERED DEALER FRIENDS

In the will of the late Herschel V. Jones of Minneapolis, for many years a liberal patron of art and book dealers, small bequests were left to the following men as souvenirs: Paul Reinhardt, W. M. Voynich, Mitchell Kennerley, Lathrop C. Harper, Gabriel Wells, James H. Drake and Dr. A. S. W. Rosenbach.

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PROVIDENCE SHOWS YEAR'S ACCESSIONS

(Continued from page 1)

erman's Wife and Child," by Theodore Chasseriau; an aquarelle, "Hesiod," by Gustav Moreau; "Horse and Rider in Repose," by Delacroix; and the drawing, "An Artist in His Studio," by Adolf Menzel.

The painting by J. Raffaelli was the gift of Col. Webster Knight, as noted last week, and is a splendid addition to the group, interpreting the famous square, the "Place de la Concorde," with rare sensitiveness and beauty of color.

The painting by Chavannes (1824-1898), depicts Christ standing on the steps of the Temple, majestic in His scarlet robe, one arm upraised over the head of the cripple at the foot of the steps, who stretches out his arms in pleading to the Christ. "Horse and Rider in Repose" by F. V. Eugene Delacroix (1798-1863), portrays an Arabian steed watching his master, who sleeps in the shadow of a rock on the edge of the desert, seen beyond. The water color by Gustav Moreau (1825-1902), is like a translucent gem in color, depicting the poet on a rock by a sapphire pool while above him his Muse with a harp seeks to inspire him, and Theodore Chasseriau's "Fisherman's Wife and Child," is exquisite in spirit and color.

The "Portrait of John Anthony" by Gilbert Stuart, is one of the most important acquisitions and has not yet been exhibited before. It was reproduced in the Old Master series in the Artgrave

section soon after it was acquired by the Museum and placed in its splendid collection of early American portraits. It was purchased through the Jesse Metcalf fund and the Museum Appropriation, and is a fine interpretation of character of a gentleman of the old school, in blue velvet coat, buff vest and white neckcloth.

The bronze head of an "American Girl," by Charles Despiau, contemporary French sculptor, obtained with the museum appropriation this year, is, perhaps, the greatest single treasure in the collection. This head was shown in the first exhibition of the famous French sculptor's work in America, at the Brummer Galleries in New York in 1927, and since secured by the School of Design.

Also included in the collection are the landscape, "Full Tide of Autumn," by Charles H. Davis, contemporary American, which is a splendid piece of color, solidly and sincerely painted; the "Portrait of Margaret Whiffen," by John R. Frazier, secured with the Walter H. Kimball Fund; Howard Pyle's two illustrations, "Three Wise Men of Gotham" and "Washington," oil monochromes; an illuminated page from a French missal of the XVth century, with a painting showing God the Father surrounded by saints, exquisitely done, and three marginal quatrains and illuminated letters, and a "Stumpwork Picture," the gift of Mrs. Radeke.

This needlework picture is an interesting example of the work of needlewomen of the XVIIth century in both France and England. This picture is English and depicts Charles I. and his Queen, Henrietta Maria, as the centre of interest. Above them is a turreted manor in lace

and satin stitches, and a large tree grows on either side of the manor house.

The work is a peculiar type of embroidery, in high relief and has been called a "mockery of sculpture." Parts of the picture are worked in flat stitches with colored silk. Garments, flower petals and other portions are done in needle-point lace stitches and padded with wool or cotton, while carved wooden moulds are used for some portions and covered with silk and embroidery.

A few pieces of furniture are also shown, including a chest with panels decorated with paintings of Shakespearian characters, by Sydney R. Burleigh, the gift of Miss Ellen D. Sharpe, and a "Long Case Clock," American, about 1800-1810, the bequest of Miss Sybil A. Fowler.

LAUTREC'S MOULIN ROUGE FOR CHICAGO

(Continued from page 1)

and the people represented include the painter himself and his intimate friends: Tapié de Celeyran (Lautrec's first cousin), Maurice Guibert, Sescou, the photographer, who became a pianist, La Macarona, and, most famous of all, La Goulue, the brilliant danseuse. This extraordinary creature's nickname was given to her because, in the early days of the Moulin Rouge, she used to go among the tables and drink up all the "heel-taps" left in the glasses.

BERLIN CHIEF BUYER AT BURCHARD SALE

(Continued from page 1)

Paul Cassirer and Hugo Helbing, who auctioned off the Burchard collection, also offered textiles and carpets from various collections. A French tapestry from the middle of the XVth century, 57x152 centimètres, brought 10,000 marks, and a Tuscan embroidery from the end of the XIVth century, representing the adoration of the Magi, 28x41 centimètres, went for 9,500 marks. Somewhat astonishing was the price of 2,050 marks paid for a fragment, only 50x63 centimètres, of a red Venetian velvet with pomegranate pattern from the XVth century. Of the paintings offered, Jan van Goyen's "View of Dordrecht" brought 10,500 marks and the same artist's painting of a river view 4,000 marks. A landscape by Adolph von Menzel was bid in for 6,000 marks.

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ROCKEFELLER GIVES TOMB TO MUSEUM

(Continued from page 1)

formed part of the decoration of the original tomb-niche. The figures in high relief carved on this upper panel are much larger in scale than those below. The central group is composed of three figures: the celebrant and two clerics in dalmatics, who hold up a funeral pall in front of him. The celebrant wears the funeral cope; both arms have been broken off, but there are indications that he probably held a crozier in his left hand; the right was raised in benediction or may have held the sprinkler for holy water. To the left of this group, a cleric assisted by a young server holds a vestment, probably the chasuble which the celebrant removes after the Requiem Mass. Next are a thurifer carrying a censer and an incense-boat, and two assistants in copes. To the right of the central group are a deacon, a bearer of holy water (?), a thurifer, and three assistants in copes. In the background are other members of the clergy. Above the central group and carved from a separate block of stone is a small naked figure, representing the soul of the deceased, ascending to Heaven escorted by angels.

The total height of the monument, from the platform upon which the lions rest to the top of the panel with the miniature figure of the soul, is 8 ft. 6 in. The total depth is 2 ft. 9 in. The greatest width (the slab covering the sarcophagus) is 6 ft. 7½ in. The material used is a reddish yellow sandstone. Much of the painting applied to the sculpture is of recent origin. In the panel of the Absolution, the heads of some of the fourteen clerics in the front row have been restored wholly or in part. Those in original condition, reading from left to right, are 1, 5, 7, and 12. Parts of the effigy have also been restored and the head of the little lion replaced.

The Monastery of las Avellanas, a house of the Premonstratensian Order, was founded by Armengol VII., Count of Urgel, in 1166, for his relative, Juan de Orgañá, a disciple of Saint Norbert. The monastery flourished under the patronage of the Counts of Urgel, but its prosperous days ended early in the fifteenth century when the domains of Jaime II, Count of Urgel, were confiscated

by Ferdinand I, King of Aragon. Of the XIIIth-century construction, there remain today only the cloister and the chapter house. The church, partly ruined—and subsequently restored—after the suppression of the Spanish monasteries in the early XIXth century (when the Monastery of las Avellanas passed into private ownership), was constructed in the time of Armengol X. in the late XIIIth and early XIVth centuries, and rebuilt to some extent in the XVIth.

The sepulchral monuments of the Counts of Urgel at las Avellanas appear to have been moved and rearranged, probably during the restoration of the church in the XIXth century. Two sarcophagi were placed one above the other in a manner wholly inconsistent with the date of the monuments. In the reerection of our tomb, the scene of the Absolution, instead of being placed directly above the company of mourners, was separated from it by three consoles with foliage ornament and two small reliefs (one badly mutilated, the other representing the soul of the deceased). The panel with the ascending soul is meaningless in this position; obviously it should surmount the central group of the celebrant and the two clerics holding the pall. The consoles, of which two more were placed outside the niche in which the tomb was set up, are clearly misplaced. They may or may not have belonged to this monument, although they accord with it in style. Possibly two of the consoles, placed at the outer corners of the niche, may have supported angels holding candlesticks, as on the tomb of Bishop Antonio Galiana (d. 1375) in the Cathedral of Palma, Mallorca, which ours resembles in many respects.

When our tomb was still at las Avellanas, there might be seen, painted on the wall above the monument, a Latin inscription stating that this was the tomb of Count Armengol VII. of Urgel, founder of the monastery, who died in 1184. Although the inscription—judging from the style of the lettering—is not older than the XIXth century, the identification is confirmed by the description of the tomb in a manuscript by the historian Pasqual, who died at las Avellanas in 1806. Pasqual believed the tomb to be that of Armengol VII. As Armengol died in 1184, the tomb must have been made long after his death, since it is analogous in style to other monuments dating from the second half of the

XIVth century. There is nothing unusual, however, in this; tombs were often erected in honor of members of great families centuries after their decease. In the XIVth century, the ancient house of Urgel was powerful and prosperous. A tomb in memory of Armengol VII., founder of the monastery in which the Counts of Urgel had their sepulchre, may well have been erected in the second half of the XIVth century when Pedro was Count of Urgel (1347-1408). The date of his death precludes the probability of the tomb having been made for himself. His predecessor, Jaime I., second son of King Alfonso IV of Aragon, who was created Count of Urgel in 1336 and died in 1358, is also out of the question. He was less than twenty-eight years of age when he died, and the effigy on the tomb represents a much older man. In view of these considerations, although the evidence is not of the best, our new accession may be described with reasonable certainty as the tomb of Armengol VII.

Little is known of Armengol's life. He succeeded his father, Armengol VI., as Count of Urgel in 1154, and died in 1184, fighting against the Moors in Valencia. By his marriage with a relative of Ramón Berenguer IV. of Barcelona he had a son who succeeded him as Armengol VIII., and a daughter, Miraglia, who married Pons I., Viscount of Cabrera.

In the XIVth century, numerous sepulchral monuments were erected in Spanish churches or such great monasteries as Santa Creus and Poblet. Resembling the tomb of Armengol VII. in type and style of execution we may note, among others, the tomb of Bishop Antonio Galiana (d. 1375) at Palma. This tomb, to which we have previously referred, is set in a niche framed by a cusped arch. On the front of the sarcophagus, *pleurants* stand in an arcade; above the effigy of the deceased is a frieze of clerics and mourners; held in a cloth by angels, the soul ascends to heaven. Another tomb of the same type, also in the Cathedral of Palma, is that of Ramón de Torrellas, dating around 1385.

The finest of these tombs of ecclesiastics is the celebrated monument of Lope Fernandez de Luna (d. 1382), Archbishop of Saragossa, which this prelate himself erected in the chapel he had founded in the Cathedral of Saragossa. Here again, although more elaborately developed, is the type of the Armengol tomb. Particularly interesting to compare with our new accession is the tomb of Don Felipe Boil (d. 1384), formerly in the Church of Santo Domingo at Valencia, now in the Archaeological Museum at Madrid. The effigy of the knight, lying with hands crossed above his sword, is closely analogous to that of Armengol, as is also the

angel kneeling near the cushion beneath the head of the deceased. Behind the effigy are mourners and the clergy engaged in the Absolution. A study of these and similar monuments permits us to assign the Armengol monument to a date around 1375-1385.

In style, the sculpture shows the French influence that predominated in the Spanish kingdoms throughout the XIIIth and XIVth centuries. Not only did French sculptors work in Spain, but objects of art imported from France served as models for the local craftsmen. Nevertheless, Spanish art in this period of subservience to French example is not without its national traits. The Urgel tomb

is clearly not the work of a French sculptor. The general conception is more naive, the architectural ensemble more elaborate than one would find in contemporary productions north of the Pyrenees. On the other hand, the frank delight in the pagentry of the great man's funeral that has crowded the composition with so goodly a band of mourners and clergy awakens a responsive chord in most of us. The sculptural treatment of these small figures with their skilfully disposed draperies is admirable; and Armengol himself, peacefully at rest amidst all these lamentations and chantings, is a magnificent piece of sculpture, extraordinarily impressive in his knightly dignity.

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FOUNDERS SHOW AT GRAND CENTRAL

The annual "Founders Exhibition" is now on view at the Grand Central Art Galleries. This exhibition is comprised of works by the artist members, and calls attention to the unique plan by which the gallery was organized and is partially financed. Each artist member contributes one work of art a year for a period of three years, and each lay member contributes \$600 a year for three years. The works of art are annually distributed among the lay members, who draw for the order of choice. The first name drawn is marked No. 1 and is given the privilege of choosing any of the works of art contributed by the artists; the second name is given second choice, and so on. In this way every lay member receives a work of art for his contribution of \$600 and many of these have a value of considerably more than \$600.

On the evening of June 21st a large public reception will be held at the galleries at which the lay members of 1928 will draw for the order of choice of the works now on exhibition. Miss Janet Beecher, the well-known actress, will officiate at the drawing.

The lay member list includes prominent art lovers from all parts of the country. Among those participating in the drawing this year are: Edward W. Bok, George Cole Scott of Richmond, Va., John McE. Bowman, Howard Heinz, Henry J. Fuller, Joseph F. Haggerty, Walter Jennings, Rupert Hughes, Charles M. Muchnic, Irving T. Bush, Mrs. T. Whitney Blake, David J. Molloy, John Hill Morgan, James Speyer, Joseph P. Day, Frank G. Logan, William P. Gest, Mrs. Otto Kahn, Dr. Harlow Brooks, Hon. Robert Woods Bliss, Joseph P. Grace, James A. Stillman, Walter S. Gifford, Mrs. S. R. Guggenheim, Mrs. Winthrop Aldrich, Frank P. Shepard, and Alvan Macauley.

The Founders Exhibition of 1928 includes works by the following artist members: Edwin H. Blashfield, George de Forest Brush, Emil Carlsen, Ernest Peixotto, Douglas E. Parshall, Sigurd Skou, Theresa F. Bernstein, Charles R. Patterson, Walt Kuhn, Dean Cornwell, Cecil Clark Davis, Leon Dabo, M. Elizabeth Price, Leslie P. Thompson, Julius Rolshoven, Gardner Symons, Charles W. Hawthorne, Hobart Nichols, W. Elmer Schofield, John F. Folinsbee, Wilson Irvine, Walter Ufer, Frederick J. Waugh, Edmond T. Quinn, Benjamin T. Kurtz, Alvin Meyer, Boris Lovet-Lorski, Grace Talbot, Isamu Noguchi, Allan Clark, and Gleb W. Derujinsky.

The exhibition will be on view at the Grand Central Art Galleries throughout the summer.

METROPOLITAN BUYS CHINESE SCULPTURE

ALAN PRIEST
In the Bulletin of the
Metropolitan Museum of Art

A piece of Chinese sculpture representing Kuan Yin, the Chinese version of the great Indian Bodhisattva, Avalokitesvara, has been added to the Chinese collection recently. The figure is, in my estimation, on the vague borderland between T'ang and Sung dynasties, and I incline to call it late T'ang rather than early Sung because of the aristocratic austerity and restrained grandeur of posture and treatment. The hieratic splendor of feeling has been influenced by but has not yet succumbed to the suave plasticity which we are wont to associate with the style called Sung.

The provenance of this statue is undocumented but it is of the type which comes from southern Shansi. It was bought in Peking by Yamanaka in 1922 and was sold to Kojiro Matsukata, from whose collection it has lately been released.

Of the many wooden figures which have come out of China in the last few years, the present one is the most splendid. It is 46½ inches high and 37½ inches wide. It has been cleaned of much of the surface paint but enough color is left to give quality to the surface. A number of cracks have been cleverly filled and a small worm-eaten area on the left thigh has been filled with plaster and painted. Except for this, the figure is in almost incredibly good condition. Like all of this type of sculpture it is made out of various pieces of wood. The whole figure is carved in dignified but easy planes with the utmost refinement of detail. The fine simplicity of the necklace, of the armlets, the crown, and the girdle point to a severe and classic tradition. The figure itself is not Kuan Yin as a Goddess must be considered Kuan Yin as Avalokitesvara. As religious expression, the figure embodies the temporal power and magnificence of the faith rather than abstract quiescence and gentleness. The Bodhisattva sits erect, at ease, but conscious of his dignity. If one be permitted to force an analogy, the religious quality is akin to the religious quality which went into the representation of the Christian saints in XVIth-century Venice—gorgeous but mundane.

Avalokitesvara was an established deity in India before the Christian era and traditionally made his first appearance in China in the first century A.D. The deity has been worshipped in China ever since but his character has undergone so many changes, and so many apocryphal legends have been produced that representations of the deity are very far from the orig-

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inal. The conversion of so many male and androgenous deities into distinctly feminine forms by the Chinese has probably the very simple explanation that the Chinese were puzzled, as well they might have been, by the Indian types. In the case of Kuan Yin, by the beginning of the Ming dynasty devout chauvinists had produced a pedigree for the feminine form which makes her Miao Shan, the disobedient, unfilial, but pious daughter of Miao Chuang, the king of a small principality under the legendary first emperor, T'ai Hao, no less. The adventures of this lady before she attained Bodhisattvahood, piquant and various as they were, do not concern the present subject, which is distinctly the Chinese form of the Indian deity.

Avalokitesvara (the On-looking Lord), the fourth Dhyani-Bodhisattva, is the spiritual son of Amitabha (Buddha of Infinite Light), the fourth Dhyani-Buddha. According to the Tibetans, Avalokitesvara was born of a beam of white light which was shed from the eye of Amitabha himself in a period of meditation and on that occasion, in response to the blessing of Amitabha, he brought forth the prayer, "Om mani padme, hum!" ("Hail, jewel in the lotus, hail!")

Avalokitesvara became the most popular of all the northern Buddhist gods, being looked upon as the representative of Buddha and the guardian of the Buddhist faith until Maitreya shall appear on earth as the Manushi-Buddha. Furthermore he is believed to have created the Fourth World, which is the actual universe. He is therefore the creator.

The explanation of the Dhyani-Bodhisattvas is far more simple than it sounds. They are emanations from the Dhyani-Buddhas, which in turn emanate from the Adi-Buddha, the First Buddha, he who was "infinite, omniscient, self-existent, without beginning and without end, the source and originator of all things."

MEMORIAL EXHIBITION OF THOMAS MORAN

A memorial exhibition of the works of Thomas Moran will be held at the Clinton Academy, East Hampton, Long Island, from July 18th to August 7th. Both paintings and etchings will be included.

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EGYPTIAN ART AT METROPOLITAN

AMBROSE LANSING
In the Bulletin of the
Metropolitan Museum of Art

The recent accessions to the Egyptian collection have just been placed on exhibition in the Third Egyptian Room. They comprise, as usual, the material obtained from the excavations of the Museum's Egyptian Expedition and objects derived from purchases and through gifts.

The very successful results of the excavations at Thebes during the seasons 1925-27 have been described in Mr. Winlock's recent report of the work of the Expedition, published as Section II of the *Bulletin* for February, 1928. The outstanding object resulting from that work is, of course, the colossal statue of Queen Hat-shepsut. The damage done by her vindictive son-in-law, Thut-mose III., has been restored and the statue now presents very much the appearance which it had when it adorned the mortuary temple at Deir el Bahri. Foundation deposits in the temple have given us a large group of scarabs, the majority of which bear names of Hat-shepsut or excerpts from her titulary, others the name of Thut-mose, and a smaller number that of Nefrure, his wife and the daughter of Hat-shepsut. They are of great interest, not only because of their great beauty and number—no such collection of blue glazed scarabs has even been found together before—but also because of certain peculiarities of workmanship which indicate that the production of this large lot was let to several artists.

Sen-Mut, the favorite of the Queen, who, as Chief Steward of Amun, Overseer of the Works, and a host of other

titles, was probably the most powerful individual in Egypt during his day, is represented by objects from a series of foundation deposits of the tomb which he had been preparing for himself, but which he was fated never to occupy.

Dating from the Eleventh Dynasty are a bow and arrows found in the tomb in which were buried soldiers who had been killed in battle. These and many other perhaps less striking objects lend a touch of reality to the age-old past of Thebes with the details of whose long history we are becoming little by little more familiar.

From excavations in preceding years on the Museum's concession at the Pyramids of Lisht some fragments of relief are now on exhibition. Much of the building stone used in the erection of the pyramid of Amen-em-het I. had been taken from mastabas and pyramids of the Old Kingdom in the Memphite necropolis. The Expedition has in the past recovered many fine examples of the reliefs of this period both from the core of the pyramid and from the foundations of its temple. Several of these limestone blocks have been undergoing treatment and are now placed on exhibition for the first time. Another block from the pyramid temple of Sesostri I. is a beautiful illustration of the very low relief of the Twelfth Dynasty.

It is impossible, without excavating sites of all the periods of Egyptian history, to obtain through field-work alone a truly representative collection. To Edward S. Harkness we are again indebted for enabling us to fill a gap in our Old Kingdom series. By his gift in 1913 of the mastaba of Perneb the Museum acquired a magnificent example of the private tombs of the pyramid age. In order properly to illustrate the use of the serdab, or statue chamber, in the mastaba, a cast of the famous "Sheikh el Beled" was set there. We shall now be able to replace that with a choice of several fine wooden statues of the period, for, through the generosity of Mr. Harkness, the Museum has purchased from the

Egyptian Government a series of such statues found by them in serdabs of mastabas excavated at Sakkara. The group is fully representative of the sculpture of the Fifth and Sixth Dynasties, showing as it does figures of both men and women, variations in costume and differences in technique. One statue is that of Ka-em-senu, a dignitary who lived during the Sixth Dynasty and held priestly offices in connection with the mortuary cult of the Pharaohs of the preceding dynasty. Of the offering chamber of the tomb of Ka-em-senu only the west wall was well preserved, and through the courtesy of the Egyptian Government Mr. Harkness was able to present it to the Museum. It has not yet been possible to place it on exhibition, the blocks of limestone having to undergo treatment to counteract the salt with which they are impregnated.

Though Egyptian art was firmly bound by convention, there are some phases of it in which the craftsman was allowed to give rein to his imagination. One of these is evident in the class of material connected with the toilet, for while the traditional kohl pot and ointment vase hold their definite shapes through an amazingly long period, there appear beside them some most delightful fancies. A blue marble vase in the form of two trussed ducks is the finest example known to us of this particular type of toilet vase, which was popular during the Twelfth Dynasty. This object also was presented by Mr. Harkness.

Another lovely toilet vessel is a spoon of the Eighteenth Dynasty. It is of alabaster and slate, the handle in the form of a girl swimming, the bowl a young gazelle on her outstretched hands.

Another welcome object is a block of limestone relief from the Great Temple of the Aten at El 'Amarnah, depicting chariots and horses with their attendant rooms. It is from the excavations of the Egypt Exploration Society, and is the gift of that society through a generous contribution made to their excavations by Mrs. Fahnestock Campbell.

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SENN COROT AT THE METROPOLITAN

BRYSON BURROUGHS

In the Bulletin of the
Metropolitan Museum of Art

Of all the admirable pictures in the Senff Collection sold in March at the Anderson Galleries, the picture most needed by the Museum was without any doubt the *Woman Reading in the Fields*, by Corot. This picture, we have much gratification in announcing, is now given us as a memorial to the maker of the collection, Charles H. Senff, by his niece, Mrs. Louise Senff Cameron, who purchased the painting at the sale with the intention of giving it to the Museum.

A figure picture by Corot was one of the most conspicuous needs of the Museum. Our collection abounds in his landscapes of more formal arrangement—his "classical" landscapes—and we have several of his pictures painted out of doors directly from nature. But the figure pieces we lacked entirely and these have come to be regarded more and more as an essential part of his work. Today no collection with claims to comprehensiveness can afford to be without some example of the sort.

It was the artist's custom to devote a week of each winter month to the making of these paintings of people. They were done from the usual models who made the rounds of the studios—who posed for the schools and for everybody. Corot delighted to paint them just as they appeared in the studio light, nude or in their every-day clothes or toggled out in costume or draperies, at times against the actual studio background but more often against improvised landscapes. In the latter case he frequently fitted fancy titles to his canvases—*Bachante*, *Nymph*, *Naiad*, *Eurydice*, *Magdalen*, *Vellida*—but one thinks of his people not as the legendary characters these titles indicate but rather as what they were in reality, chance visitors to the studios in search of their uncertain livelihood. The sitting over and their wages taken, we imagine them hurrying off to lunch and haply to another appointment in the afternoon. But the delicate and cheerful genius of Corot, which ignored all the anxieties of life and its malignities, invests their commonplaces with irresistible poetry—a Saint Francis-like poetry of winsomeness, confidence, and perfect charity.

They were not appreciated, these figure pieces, even after enormous success had come to him in his old age. When dealers and collectors were pestering him for dewy glades and feathery trees and dancing nymphs and he in his desire to oblige

and please everybody sometimes turned out pictures now judged to be lacking in spontaneity, he was left free in his paintings from the model to follow solely his own instincts and preferences. The works of this sort done at the very end of his life have the unimpaired freshness and sensitiveness of youth; indeed a frank color, which does not appear in the early times, often enters into them. Who could divine, were its date forgotten, that the famous *Lady in Blue* of the Louvre was the work of one in his seventy-ninth year! But this sort of picture was too sketchy for the sale of the time. A few picture dealers seem to have had an inkling of their coming popularity, buying them at ridiculous prices which the modest artist was glad to accept. Gradually these figure pieces found their way into collections. Their value has grown steadily and today no class of XIXth-century painting is more highly prized.

Corot was an old man when he painted the *Woman Reading in the Fields* (seventy-two as a matter of fact), and its gracefulness and its exquisite color bear out what has been said in praise of these late figure pieces. It was first exhibited in the Salon of 1869, having been painted during the previous winter. The appearance of the picture at that time differed from what we now see as far as the upper part of the canvas is concerned, although the figure itself and the lower part of the landscape have not been changed. The composition as it was is reproduced in Moreau-Néla-lui-même, figure 212, and also in Robaut's *Catalogue*, number 1563. A slanting willow tree then grew from the river bank at the left, where the boatman sits in his skiff, its leafage half covering the sky, and the present low bushes by the water at the right were formerly sizable trees.

On examining our picture attentively the forms of the previous composition reveal themselves underneath the surface paint; the loose, fluid brush-strokes of the outer branches of the willow tree can be plainly seen where they have been but lightly covered over with the sky-color, and a heavy white is seen to mask the tops of the trees to the right, reducing them to the bushes of the actual arrangement. These alterations were not so evident when they were first made; pigments become less opaque with the lapse of time and underpaintings then tend to show on the surface.

Corot made the changes himself. His easy and purposeful touch can be seen in the sky as well as in the other parts of the painting. It is obvious that he became dissatisfied with the effect of the trees as they existed and painted them out. But Robaut, in that excellent and most comprehensive of catalogues, says

that the trees were added afterwards! "Originally," he writes, "there was no tree in the background at the left. The lithograph by Emile Vernier after the picture reproduces it before this modification." Should Vernier's lithograph, which we have not yet been able to consult, copy precisely the lines of the present picture, it would prove that in this case Robaut has reversed the facts. That he has done so seems, even without the authority of the lithograph, to be almost certain.

In any event the present composition is a vast improvement over the composition which was seen in the Salon. The picture has gained in clarity, balance, and impressiveness by the elimination of the trees and the substitution of the unbroken expanse of sky back of the head.

The alterations a great artist makes in the course of his work have endless interest for those who love pictures. Each one makes his own explanation of the purpose of the change. But beyond this intellectual exercise is a comfort, particularly to those who paint themselves, to be reminded that the great artist is a human being after all and not so direct and omniscient as his legend makes out. Corot, notwithstanding his simple and very restricted range of expression—his single expression one might almost say—and his fifty years of mastery, was uncertain in what he did and made changes as everyone else does in his search for a satisfactory result.

ART GALLERY FOR ATLANTIC CITY

According to a newspaper announcement Mr. Sigmund Ojserkis, president of the Boardwalk Bank at Atlantic City, has taken a ten-year lease on the upper floor of the Boardwalk National Arcade Building and will convert its 10,000 square feet of space into an art gallery. Mr. Albert Duven will be in charge of the gallery.

The announcement states further that: "The Atlantic City public will have opportunity to gaze upon works from Corot, Millet, Daubigny, Diaz, Dupre, Rousseau and Troyon, mention of any one of whom makes plutocratic art collectors give extra attention."

"There will be shown paintings by John Hopper, whose brush created the celebrated portrait of John Penn, grandson of William Penn. This canvas will be one of the show pieces of the opening exhibition."

"To ensure quality in the American display invitations were sent to prize winning artists of all the recent exhibitions in the art displays of various big cities. They were asked to send pictures under these terms: the works of art must be beautiful in conception and originality. They must arrive in this city in perfect condition with name of artist and title attached, shipment must be prepaid and at the owner's risk until the receipt of the consignment, when it will be immediately covered by insurance. Artists must state the duration of time their work shall remain, if it is offered for sale."

"The *Literary Digest*, whose weekly covers always reproduce some work of a highly esteemed artist, has offered to send 52 reproductions of old masters. The exhibition will consist of 500 fine paintings and statues, and the opening day is set for July, unless there is unavoidable delay in shipments arriving from Europe."



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CHICAGO ACQUIRES RARE PRINTS

Recent gifts to the Print Department of the Art Institute include a rare lithograph by Ingres, a portrait of Frederic Sylvester Douglas, the gift of Walter S. Brewster. This gift completes the Art Institute's collection of Ingres lithographs, with one exception, the "Odalisque," a beautiful reclining nude. The only etching ever made by Ingres was the portrait of Gabriel Cortois de Presigny, a fine proof of which came to the Print Department through the gift of Mrs. Chauncey McCormick and Mrs. Richard Ely Danielson. Other recent gifts include a group of XVth century woodcuts by German artists, given by Mr. and Mrs. Potter Palmer; etchings by Hirschvogel, Lautensack and Van Leyden, given by Robert P. Lamont; ten prints by contemporary American Artists, and the Logan Prize etchings, given by the Chicago Society of Etchers; 17 prints and 1 drawing by modern French artists, given by Mrs. and Miss Roullier for the Roullier Memorial Collection; drawing of Fantin-Latour by Ingres, given by Mrs. Emily Crane Chadbourne; a group of portrait etchings by Van Dyck, completing the Van Dyck collection, given by Miss Kate Buckingham, and the Seated Figure of a Woman, School of Michelangelo, given by Robert B. Harshe.

BACHSTITZ OPENS BERLIN GALLERY

By FLORA TURKEL DERI

BERLIN.—Berlin's rank as an art center is revealed by the fact that the majority of German firms located abroad have installed branch offices here. Their number has now been added to by one of the leading foreign concerns—the Bachstitz gallery of the Hague having recently opened show rooms at Bellevuestrasse. The variety and beauty of the offerings here displayed are extraordinary, including as they do, paintings, sculptures, jewelry, Islamic art and art and crafts objects. A circuit through the tastefully equipped rooms provides a survey over many periods and forms of art production, and this and the uniformly high quality of the objects make a visit to the gallery extremely enjoyable and enriching. The alluring portrait of a lady, by Goya, first attracts the eye. He paints Dona Candada in a black robe with a white chemisette, and both these "colors" have an extraordinary sappy quality, a flowing beauty and consistency. This likeness of a Spanish beauty no doubt ranks foremost among Goya's paintings. In another of his works—the portrait of Dr. Stafford—he has obviously adapted his manner to the English nationality of the gentleman represented, the impression being so entirely different—cool and restrained. There are many beautiful landscapes in this assembly, among the most interesting is a Canaletto "View of Dresden." It is striking how well this painting is preserved, how freshly and vividly the many colorful details are rendered. A characteristic winter landscape by Salomon Ruisdael emanates from the Widener collection, and, being one of the finest by this master, has been chosen for the Dutch exhibition at the Royal Academy, London. While this painting depicts the cheerfulness of Dutch outdoor scenes, a landscape by J. van Ruisdael is permeated by a romantic mood. A beautiful wood is rendered with large trees and twisted branches, the thick and dark foliage imparting to the scenery a mysterious dimness. There is further to be seen a very fine portrait by Calcar which comes from the Hollische collection, and which shows at his very best this Dutchman who learnt portrait painting in Venice under Titian. A stately and formal portrait of Sansovino by Tintoretto has an imposing grandeur. The figure dressed in black is raised in the foreground with the arm

reposing on a sculpture, and the blue distant landscape is beautifully atmospheric. A velvet curtain conceals another small but perfect masterpiece, the beauty of which impresses lovers of Fra Angelico's art. St. Anthony in a landscape of cubic simplified mountains flies before the sight of a piece of gold—the devil's attempt to seduce him. There is so much dramatic verve in the movement of the figure, such an expressive power in its repelling gesture that one stands bewildered. The intensity of this rendition surings from the inspiration of a faithful soul.

However, this picture, fine as it is, is not the biggest surprise the Bachstitz gallery has in store! The deepest homage undoubtedly is due to Rembrandt's portrait of a young lady, the wife of Martin Dij. Taken *en face* and enhanced by a large white collar, her features have that peculiar lustre proper to persons with red hair. The painting of the complexion is delicate and exquisite and, having remained unalloyed and untouched, reveals Rembrandt's brush stroke at its perfection. Valentiner in his *Wiedergefundene Gemälde* mentions this picture, dated 1633, as being among those that reveal Rembrandt's mastery as a portraitist.

The gallery owns many beautiful Renaissance sculptures, bronzes by Giovanni da Bologna, Guilielmo della Porta, Sebastiano Ricci, and many others which stand out because of perfection of form, richness of details, and beauty of patina. Yet one is irresistibly drawn towards a marvelous torso of Greek workmanship which outrivals all. This Greek marble, dating from the IVth-IIIrd century, was found at Syracuse, and obviously is the work of a master hand. The surface quality of the marble suggests life and is exquisite in the richness of the finish; notwithstanding the mutilation of this Aphrodite statue one feels the noble grace of its attitude. Among the objects clinging to the memory on account of their unusual attractiveness is a pendant by Benvenuto Cellini—Heracles with the Virtues and Cupid—executed in gold, enamel, and precious stones, a marvelous work worthy

of the highest praise. A bronze relief by Donatello, "Christ lamented by two Angels" is, though small, highly characteristic of his restrained yet intense manner. Many fine pieces of antique jewelry, emanating for the most part from the famous Gans collection, are also shown here. From their number the so called Ganymede set should be mentioned as an outstanding example. The finely executed tiny figure of Ganymede clasps his arms around the eagle's neck, and this clustered arrangement is worked into a marvelous piece of jewelry. Great refinement of taste and superior skill are revealed in these precious gems. Glass and ceramics also call for comment. The collection of Islamic ceramics contains specimens of incomparable beauty: plates and bowls of amazing perfection of shape and execution. Glasses include many treasures of the former Gans collection; their brilliant iridescence, their glitter and glow give to the room in which they are displayed a peculiar animation and allurements.

THIEF INVADES PRAGUE MUSEUM

An individual as yet unknown, who took the precaution to wear gloves so that he would not leave any finger prints, concealed himself a few days ago in the National Museum of Prague. Here he remained during part of the night, and broke open four glass cases, getting away with about 200 gold rings of the XVIth and XVIIth centuries, besides a large number of watches, pins and snuff boxes, all of gold, and worth a goodly amount of money. Naturally, however, the artistic value of the various objects stolen is what counts.

After the thief had completed his work, he got quietly away by sliding down the lightning rod, and escaped without any difficulty.—K. R. S.

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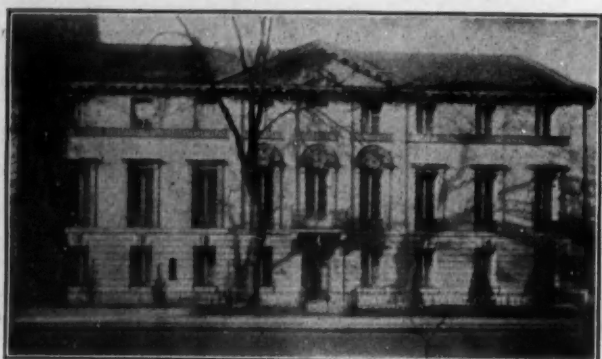
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MAGNIFICENT GIFT FOR ITALIAN STATE

ROME.—Castel Sant' Angelo has just been enriched by a munificent gift. Seven large rooms, the walls of which up to now have had no other decoration than some frescoes and some fine work in stucco, have been luxuriously fitted up with great taste and a sense of historic and artistic value, and are now filled with pictures, furniture and other objects, which make them worthy of all admiration.

All this is due to the generosity of Count Alessandro Contini, an enthusiastic collector of objects of art, which he has now presented to the State.

It was the idea of Signor Mussolini to have these magnificent *saloni* brought back to their state of antique splendor, and when this desire was expressed to Count Contini, he at once undertook the task of beautifying these rooms. His gifts of paintings, sculpture, majolica and various other artistic things amount to a value of some millions.

In two of the rooms he has limited himself to furniture only. The walls and ceilings of the rooms which are respectively known as the "*Sala della Biblioteca*" and the "*Sala di Cagliostro*," are already finely decorated and it would have been unsuitable to hide these frescoes and stucco with other pictures. But the richness of the furnishing is marvellous. Two tables, four chests of the *Cinquecento*, ten extremely rare chairs with seats and arms of leather, a bookcase and a few other of very choice objects make this room a delight to the eye.

In the "*Sala Adrianeo*" is a precious altar decoration by Luca Signorelli—one of his best works—a "*Deposition*" by the Ferrara artist, Ercole Grandi, a cabinet on which one admires elegant pieces of majolica in polychrome and some other paintings.

In the "*Sala dei Festoni*," besides the great XVIIIth century painting of Giuseppe Maria Crespi, which represents the reception of an Ambassador on the part of the Papal legate, may be seen two "*Baccanali*," one painted by Dosso Dossi for Alfonso d'Este, the other from the brush of Poussin. In this room there are also some fine examples of furniture and majolica.

The most characteristic work of all the collection, however, is found in the small "*Gabinetto della Cicogna*." Here are a group of eight separate figures, almost life-size, representing the dead Christ, the three Marys, the Magdalen and the three disciples. The various persons of the scene, carved in wood and painted, each stand in the trunk of a tree. They are the work of an unknown artist of the Veronese school of the end of the XIVth or the beginning of the XVth century, and their value is derived not only from the accuracy with which they are made, but from the singular expressiveness which the artist has imparted to their faces. The whole scene has a surprising candor and ingenuity and especially in certain of the figures the dramatic note is struck with remarkable force. It would certainly be difficult to find another work of this sort equally important in all its attributes.

In another room is a work in colored terra cotta, from the hand of the XIVth century artist, Nicolò dell' Arca, who has executed a "*Pietà*," in which the figures are also life-size, of remarkable beauty and feeling.

Two paintings of the same subject are by Gian Martino Spanzotti, and the other is probably by Giralomo Savoldo. An admirable "*Christ Bearing the Cross*," work of Sebastino del Piombo, and a lovely figure of San Sebastian, by Lorenzo di Lorenzo, complete the little collection of treasures brought together in this one room, where there is also an interesting reading desk.

Visitors to Castel Sant' Angelo will find pleasure in studying the beautiful things thus displayed in these rooms, and will be impressed by the manner in which the decoration and arrangement preserves the spirit of the epoch to which these treasures belong.—K. R. S.

NEW DISCOVERIES AT HERCULANEUM

ROME.—The Superintendent of antique art for Campania, Professor Majuri, has sent a telegraphic communication to the Minister of Instruction in regard to the very important discoveries just made at Herculanum. In the work of excavation in the "House of the Skeletons" there has been found at the extreme limit of the *minor decumani* (smaller barracks), a building of special importance. This is of a Samnite type, that is to say of the epoch of the *tufo*, and is the first of the kind found at Herculanum.

The edifice preserves, notwithstanding the later transformation and adaptation of the Roman period, certain architectural parts peculiar to the Hellenistic period. Of particular interest is the bridge look-

ing out on the *decumano minore*. It is decorated with stucco, and divided by small columns of exquisite workmanship. The house is built with two parts advanced to form a U, and all the first floor has been excavated to the height of about five metres, while the covering of the ground floor has been found. The side part on the left is almost intact and well preserved; that of the other has been found beaten down by the lava.

This latest work of excavation is of special importance because a number of works of art have been found. In the seven apartments of which the first floor is composed, have been discovered various statuettes of fine workmanship, among which is a beautiful bronze Mercury, about 12 centimetres high, a Venus of white marble, sculptured with great care, though blackened by smoke and fire, and two charming Bacchic Hermes in red marble, while there are also to be seen many amphorae in bronze and terra cotta and utensils of various sorts.—K. R. S.

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WORK BY ANGELICA KAUFMANN STOLEN

LONDON.—The theft of a valuable picture from a house at Cambridge Terrace, Bayswater, was discovered recently, and Scotland Yard detectives are searching for two men who are believed to be responsible for the theft.

The picture is by Angelica Kauffmann, the XVIIIth-century historical and portrait painter, and is entitled "The Meeting of Edgar and Alfreda after the Marriage of Ethelwold." It had been taken from its place on the wall and apparently laid on a bed, where it had been ripped from its heavy frame. It is believed that the thieves, who had entered the house with a false key, then walked out, one carrying the picture under his arm. Neighbors who saw the men leave had no suspicions, and did not question them.

A description of the picture has been sent to officers of the Special Branch of Scotland Yard at the various ports in case an attempt is made to take it out of the country.

EARTHQUAKE MARS MOSAICS OF CHIO

ROME.—After the recent severe earthquakes which did so much damage in Smyrna, it was discovered that the famous mosaics of the Monastery of Chio were in danger of being entirely ruined by cracks and breaks. The Minister of Instruction sent word, as soon as the matter was brought to his attention, that competent artists should be commissioned to go at once to the spot and do all that was necessary for the preservation of the precious monument.

The mosaics in question date from the Xth century, and are considered the most interesting of all that exist in Greece of that epoch. They are unique in their severe Byzantine design and in their sober scheme of color. Among them are some portraits of Prophets which are full of a surprising realism.

These works of art began to fall after the two conflagrations which took place in 1921 at the time of the massacre, and again suffered after the great earthquake of thirty years ago.—K. R. S.

CURIOUS CAVES FOUND AT NAPLES

NAPLES.—Under the old street of Santa Lucia in Naples, where work is going on for the construction of a wide tunnel to connect the east and west sides of the city, some remarkable caves have been found. These are natural openings in the earth of the hillside, which once was an important part of the ancient Roman city, and in them the Greek and Roman navigators were accustomed to seek refuge when bad weather drove them in from the sea.—K. R. S.

HEBRAICA Sale, June 28, 29

A valuable collection of Hebraica will be sold at Sotheby's on June 28 and 29. Some important early manuscripts are features of the sale, among them a codex written in a Yemenite square hand, a Mahzor for the whole year which is an extremely interesting example of Jewish calligraphy and decoration and an extremely rare manuscript of the Pentateuch with the Haph-tarot and Five Scrolls.

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MINIATURE
By CHARLES WILSON PEALE
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BASILICA RESTORED AT TRIESTE

ROME.—The work on the Basilica of San Giusto, the church so dear to the people of Trieste, is making rapid progress. For some days the operation of removing the unsightly covering of plaster from the facade has been going on, with most satisfactory results so far. A beautiful wall built in regular courses of stone, fine in color, and showing many special interesting and unusual details is coming to light. When the work is completed, the antique basilica will show itself as it once was, very different from the miserable condition in which it has been left for so long.—K. R. S.

GOYA'S HEAD STOLEN FROM GRAVE

LONDON.—Goya's head has been stolen. The fact was revealed recently says the London *Morning Post*, by M. Pierre Paris, Director of the French Language Department at Madrid University, in speaking at the Ecole des Beaux Arts on the Goya centenary. The grave of the great Spanish painter was recently opened, and inside was discovered a headless trunk.

After his death at Bordeaux, Goya was buried in the cemetery of the Chartreuse monks there. The tomb was recently removed to Madrid as a token of Franco-Spanish amity on the occasion of the Goya centenary. The painter was buried in the same coffin as a dear friend of his. The body of the friend was found intact.

BOOK ON HART TO BE PUBLISHED

The Downtown Gallery announces that it has completed plans for the publication of a book on George O. (Pop) Hart. The text is being prepared by Holger Cahill, of the Newark Museum, author of *Profane Earth*, and of many magazine articles on contemporary artists. S. A. Jacobs, known for his typography in such books as O'Neill's *Strange Interlude*, E. E. Cummings' *him*, and others, will supervise the typography and printing. The book will contain a representative selection of twenty-four full-page reproductions of "Pop" Hart's paintings, water colors, drawings, etchings, and lithographs.

There will be two editions of this book—a popular edition and one limited to the number of subscriptions received for it in advance (not exceeding 250 copies). The limited edition, autographed by the artist, will have as a frontispiece an original lithograph by "Pop" Hart.

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THE SUMMER SOLSTICE

Summer is icumen in and the art season in New York is over. The song of the turtle is heard in the land and, temporarily, all is peace. What bitter wars the dealers may be waging in Europe we cannot know but it is safe to assume that every work of art which can be uprooted will be fought over. Each year the autumn brings reports of the increased scarcity of works of fine quality in every school and surely this year the hunt will be keener and the quarry far more elusive. We have confidence, however, that the interviews to be written in October will retail amazing stories of difficulties overcome, of stocks replenished by the exercise of astounding diplomacy and absolute disregard for expense. It will not be surprising if an unusual percentage of works by contemporary painters is included in the spoils. When old masters fail one must, of necessity, turn to those who are still alive. The change may introduce a sporting thrill to the art game even more exciting than the pursuit of the vanishing old masters, for to play the modern game successfully one must be a connoisseur as well as an historian.

There is also more than a possibility that the long neglected beauties of the Italian XVIIth century will receive increased attention. Certainly there cannot be an unlimited supply of works by the leaders or even by the camp followers of the great periods. The demand for old pictures, on the other hand, steadily increases. It follows, therefore, that schools which in our blindness we have dismissed as esthetically unimportant will be found to represent undreamed of excellence.

But even among the dealers it is hardly probable that all of the summer will be devoted to the pursuit of art. There will be periods of relaxation when the graphic arts, at least, will be given secondary consideration and the more ancient and universal forms of

entertainment will claim their share. At first glance it would appear that those who have elected to spend the summer in Europe have the advantage for the distractions which the European capitals offer are at least more famous than any we can boast. But one doubts whether the few (since "everybody" has gone abroad) who stay here will suffer. Whether one goes to California or stays in New York there will still be things to do. The hunting may not be as good but there is an unlimited opportunity for fresh air and exercise. Provincetown, Woodstock, Gloucester, New Hope and the rest will be hot beds of activity and the Independents and Salons will be saved for another year.

The past season has been a successful one; artists have prospered, dealers have sold an extraordinary number of fine things, many of the museums have bought well, many private collections have been notably enriched. Everyone should be happy. We hope everyone is and continues to be throughout the summer. Just to add its bit to the general hilarity THE ART NEWS will discontinue weekly publication with this issue and will appear once a month only in July, August and September.

BERLIN

By FLORA TURKEL DERI

The Academy of Fine Arts is having a show that makes a lively impression due to the admission of works by quite a number of young artists who add a note of animation to this arrangement of the "arrivés." The general level is conspicuously high without reaching particular eminence, but also without sinking to anything distinctly inferior. It appears legitimate to believe that the happy development of contemporary art in Germany will proceed on these lines, and in the future yield products of still greater significance than those shown at present. The marked tendency towards steady and conscientious work, towards soundness and concentration justifies this hopeful outlook.

The ministry of Art and Science allotted two prizes of 2,000 marks each for the best work in painting and sculpture. They were conferred upon the painter Wilhelm Dressler of Berlin, and the sculptor Christoph Voll of Saarbrücken.

Prizes granted by private art patrons were bestowed upon George Gross, Otto Freytag, H. I. Lau, E. W. Nay, Max Neumann, Alfred Partikel, and Erich Waske.

We are very thankful indeed that the Wilschek Gallery, in cooperation with the Warren Gallery of London, has arranged a display of works by contemporary English artists. There is a desire among us to know more of the present artistic output of this kindred nation, and to add to the wide knowledge and appreciation of her literature, that of painting and sculpture. The first step has been taken, and though the present display is not comprehensive enough to provide an actual image of what is being produced in England, it certainly makes us desirous to see more, because we feel that a tendency towards deeper and more emotional interpretation than heretofore is gaining ground. A peculiar flavor which has its source in many diversities of race, climate, landscape, language, etc., makes such an assemblage as this especially impressive. It is undoubtedly enriching to meet an artist of Matthew Smith's rank who has imbibed French influences, but is strong enough to produce independently and expressively. One of his best works entitled "Madame Ennui" gives in deep tones of red against a background of delicate blue, a woman's profile with striking characterization of a truly female type. The artist boldly outlines contours and fills them with rich modulation of tones. In all his paintings there may be felt a sure contact between eye and hand which gives these works a free and impetuous bearing. Nudes and a still-life of flowers further testify to this remarkable capability of his. Verve

and impetuosity are also the best part of Evan Walter's manner. His color-scheme is darker and more subdued, and, while Smith indulges in round and swelling forms, Walter's brushstroke is straight and tense. The up-to-date theme of dog-racing is very ably treated in one of the canvases, the sweeping rhythm of the animal's outstretched bodies being splendidly rendered. A religious motive stands solitary among a number of purely realistic themes. "Welsh Funeral Songs" is a large canvas, not one of the artist's best, but noticeable because of its mysticism and his treatment of the nude. Four boys are depicted lying in ecstatic attitudes on the soil; their naked bodies bear stigmata, produced—according to tradition—by the funeral songs of the congregation. Some twelve or fourteen drawings make us acquainted with a young sculptor of great merit. Henry Moore is among those whom the Warren Gallery has started on the road to recognition and success. It is a pity that difficulties of transportation have not allowed a larger showing of his sculptures—one or two of them included in the display arouse this wish. The drawings testify to a remarkable gift of creating plastic effect in form. Their firm delineation of solid figures suggests the idea that the artist's sculptures are treated in block-like manner, in great and forcible mass construction. Walter Sickert, one of the foremost contemporary English artists, is not well enough represented to be fully appreciated; a small picture "Death and Girl" affords an idea of his capability. The same thing occurs with Duncan Grant who has two or three small paintings to his credit which are just faintly indicative of his manner. A likable picture is "View of Whitehall," by Adrian Daintrey; it is easily brushed in and cleverly balanced. Several small oils by Mary Jewels ingratiate themselves of their multicolored daintiness.

The mammoth art show, entitled "Grosse Berliner Kunstausstellung," contributed by the leading art associations, and arranged in the pathetically inadequate glass-halls euphemistically called "Glas-Palast" is a yearly affliction with which one has to put up. Only the number of exhibits is imposing, amounting as it does to 2,280 entries. Wholesale art is the impression that one obtains in walking round and round again, tired, and without the least enjoying what, after all, is intended to give stimulation and refreshment. Indeed, many of the paintings and sculptures in this exhibition are worthy of comment, yet one's enthusiasm flags because the general impression is so profoundly disheartening. It would be an injustice to mention a number of artists as being worthy of special interest, while others necessarily must be omitted who are not less capable. It indeed testifies to the comparatively high quality of many works in this exhibition that they succeed in exerting a fascination even in this unadvantageous arrangement.

A show of works by the Prince of Urach at the Ehrhardt Gallery makes us acquainted with an amiable talent. Extensive journeys as far as Japan enabled the painter to draw inspiration from the various surroundings, and the rendition of their respective moods reveals technical adroitness and engaging taste. The spirited Parisian atmosphere has had a stimulating effect on the artist's manner of painting—there is more charm and suavity in these works than in the Japanese themes which cannot stand comparison with that country's own products. A personal appeal may also be found in landscapes from the artist's native Württemberg—a lovely scenery depicted with a very direct feeling for its pleasing beauty.

Now Germany also has a doubting Thomas concerning generally accepted Rembrandt attributions, as America has hers in the person of Professor van Dyke. An art historian, Dr. Dangers of Hamburg, is the author of a publication entitled "Rembrandt Falsifications." He claims to have discovered the true author of many pictures attributed to Rembrandt, and ascribes them to Judith Leyster who was a pupil of Rembrandt and Frans Hals, and wife of the painter Molenaar. Many famous paintings in the galleries of Dresden, Berlin, and Cassel have fallen victims to his hypothetical arguments, and it remains to be seen how experts and connoisseurs the world over will react to these assertions.

Apparently a certain fascination is involved in this subject, as is proved by a recent occurrence in Berlin, also dealing with the genuineness of a Rembrandt painting. A German private collector,

Herr S. Kaufmann of Bruchsal, in a communication to the Attorney General, casts doubts on the authenticity of the portrait of Hendrickje and accuses the Cassirer Gallery of having sold at the auction of the Huldshinsky collection a spurious work to Duveen Brothers for 570,000 marks. Herr Kaufmann is known for his very personal and independent conclusions in the field of art. He is in the enviable position of believing himself an infallible connoisseur, and it is said that in this capacity he was especially lucky in the attribution of paintings of his own collection to famous masters. As an instance of this it is reported that, according to his opinion, he himself possesses Leonardo's original "Madonna in the Grotto," and not, as is generally accepted, the museums in Paris and London. As to the Rembrandt painting in question, his accusation stands against the authentication of many famous and internationally known scholars whose qualification as Rembrandt experts cannot very well be doubted. All this is perhaps not worth while commenting on, were it not for the unaccountable fact that these weakly founded accusations caused the office of the attorney general to make inquiries at the Cassirer Gallery. How is it possible that the imputations of a private individual suffice to bring about an action of so far reaching consequences? Easily available information would have advised the office of the incompetency of the charge, and the legality of the picture's sale as a work by Rembrandt. Or does the attorney general's ambition reach so far as to contest against the certificates of the best authorities in the field?

The law-suit referred to in a previous letter, between Count Raszynski and the Prussian State, concerning the ownership of Botticelli's "Mary surrounded by Angels" in the "Kaiser Friedrich" museum, was heard before the supreme court, and the Count's claim for restitution of the picture refused. The court decided that the agreement settled some forty years ago between Prussia and the owners of the painting, involves a loan to the museum *sine die*, and according to that the painting cannot be removed from its present place. This verdict has not yet passed into law, and the case will finally be brought before the court of appeal.

Berlin sorely needs new exhibition premises providing adequate room for representative art exhibitions in a central part of the town. After long drawn out discussions, public authorities have at last been approached in the question, and it appears as though plans would assume a definite shape. It is intended to erect the structure on the garden grounds of the Zoological Garden, but this project has met with the unanimous protest of the leading artistic associations. They do not believe this location in the west of the city to be a favorable one, and wish to have exhibition premises situated near the Brandenburgertor, in the neighborhood of the art dealers' quarters and the Academy of Fine Arts. These arguments have much to recommend them, and it is to be expected that in view of the great importance of the matter the ministries which are concerned with the project will take into judicious consideration the pros and cons of the case.

Professor Eduard Flesching, director of the Brunswick museum, has just discovered a hitherto unknown study by Albrecht Dürer in the famous Blasius Hausmann Dürer collection, whose beginnings go back to 1850. The drawing belongs to Dürer's well-known "Netherlandish Sketchbook," parts of which are today found in various private collections. It shows two Rhine castles—the Marksburg and Stolzenfels—and undoubtedly comes from the year 1521, when Dürer, returning with his wife and maid from his trip of a year, was detained by customs' formalities at Lahnstein. The study is probably the last one known belonging to the "Netherlandish Sketchbook."

The resumption of excavations in what has been called "the German Delphi," in the Altbach valley in Trier, has brought to light the bases of pillars which once supported an aqueduct, and also the foundations of a dwelling-house with traces of beautiful mosaic work. Other finds include a temple erected after the previously existing sacred shrine of older religions had been destroyed.

A striking feature of the "Dresdner Jahresschau" exhibition is the spherical house, which presents a suggestion for the possible solution of building in congested districts. Here is a globe with a content of nearly 10,000 cubic yards of living space, nearly 80 feet in diameter, yet resting on a base of but 115 square yards. It is attracting much attention, and has already evoked great interest in the building world.

LONDON

By LOUISE GORDON-STABLES

"Portrait of a Gentleman in Murray Velvet" is a frequent title conferred on pictures by the XVIIIth century school of portraitists, the sitters in which cannot be identified. The word "Murray," now entirely lapsed from use as the name of a color, would appear to be a corruption for "marron" or chestnut, and this is the tint of the velvet suit worn by David Garrick when he sat for his portrait to the famous portrait-painters of his day—to Gainsborough and Zoffany, Reynolds and Hogarth. This suit, immortalized in so many masterpieces comes up for sale at Sotheby's on the 19th of June together with a number of the actor's letters and verses, for he was as nimble with his pen as with his features. This is a relic which one feels should be housed in one of our public galleries and it is to be hoped that some generous enthusiast will prove of similar opinion.

An example of such generosity and enthusiasm is to be found in the action of Mr. P. M. Turner of the Independent Gallery who recently recognized at a sale at Christie's the cover of an Elizabethan communion cup of silver, stolen some nine years ago from a church in Norfolk, a district well known to him and for which he has a great affection. The cup itself was recovered not long after the theft, and now through Mr. Turner's gift the paten also will return to its original owners. Being a rare piece of the Norwich silver so distinguished for its fine simplicity and beauty of line, it brought quite a considerable amount at Christie's and the little town of Booton to which it again belongs would have been unable to meet its cost from the church finances. The chalice is by Timothy Skottowe of Norwich and bears the date 1634. Especial value attaches to the ecclesiastical specimens of Norwich silver, and it is understood that in future the chalice is to be kept under special care.

Another gift to the nation from a London dealer is that of a unique piece of Bow porcelain from the collection of the firm of Stoner & Evans in King Street, S. W. It is the group of "The Fortune Teller," a splendid example of English XVIIIth century modelling. Bow was the *doyen* of the English factories for porcelains, but its career was brief, numbering little more than twenty years, during which it produced under Heylyn and Frye work of the greatest merit.

Still another gift is that of a rare type of mirror belonging to the George II. period, which has been given to the nation by the British Antique Dealers' Association in addition to other generous donations chosen from among the exhibits at the Grafton Gallery show. A court devoted to the Victoria and Albert Museum to dealers' bestowals, could such a thing be arranged, would indeed prove the finest possible publicity on their behalf.

In the meantime there is something rather ridiculous about the paucity of room for new treasures at our public institutions. Here is London, possessed of the magnificent "finds" made by archaeologists in Egypt and Palestine, and unable to find space for their exhibition. The British Museum has not a hole or corner in which to stow them and the Imperial Institute is just as badly off. So the priceless treasures are, for the time being, hidden away obscurely, many still in their packing cases, in the cellars of University College. The Egyptologists, under the leadership of Professor Petrie are feeling greatly affronted that the Museum can only consider acceptance on condition that it be served the cream alone. To the student and specialist such a condition is of course impossible, so the need is now being voiced for the gift of some mansion in town where the entire collection may be properly housed and permanently stored.

Perhaps not the most important sale-room event of the season, but certainly a very interesting one, will be the sale on the 20th at Sotheby's of the "Ashbourne" portrait, which is variously held by some to be that of Shakespeare and by others to be only a mere contemporary of the bard. Nothing was known of the work until the middle of the XIXth century when it was bought in London by a master at the Queen Elizabeth's Grammar School at Ashbourne, who decided that it was of W. S. though this view has not been taken by Mr. Spielman, the

(Continued on page 11)



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LONDON

(Continued from page 10)

Shakespearean expert. Considerable controversy has at different times waged over the work.

There is something quite refreshingly practical about the preliminary report issued by the sub-committee appointed by the Royal Academy for the investigation of the subject of modern pigments and mediums. For after making what appears to be exhaustive researches into the problems connected with varnishes and canvases, primings and oils, they propose further to enlist the co-operation of the Department of Scientific and Industrial Research with a view to probing even deeper. If when all is complete the manufacturers can be induced to produce in accordance with the findings, much will indeed have been done to secure greater permanence in the works achieved to-day than has been the case in connection with so much that has preceded them.

Public confidence in the stupendous prices published in regard to the purchase of famous works of art is beginning to be on the wane, it having leaked out that these have in many cases been greatly exaggerated, possibly by journalists on the look-out for the sensational, possibly on other counts. Vendors have pathetically complained that these distorted reports have led to trouble between themselves and the income tax authorities, who, however, have been placated by a

sight of the cheques which have actually passed hands. Anyhow it seems probable that in the future we shall hear rather less of these "record" prices, save in authentic saleroom reports.

There are some exceptionally interesting shows at the galleries just now. Among them at

The Tooth Galleries, Bond Street, W.

There is the exhibition of Drawings and Water Colors of London Statues by Nina Hannett, who adds to a nice sense of line the spirit of the caricaturist. The drawings have been carried out in illustration of a book by Osbert Sitwell and should prove brilliantly appropriate. Her sense of the ridiculous finds good subjects among the ingenuous monuments of Westminster Abbey and the pompous ones of our streets and squares, and whether she satirizes more unmercifully the subject or the sculptor is hard to say. In the main gallery the Brothers Tade and Adam Styka, two Polish virtuosi in paint give remarkable demonstrations of slickness in art. There seems to be nothing they cannot do—in a way—and that a superficially realistic one. There is little depth in their work but much surface scintillation.

The Grottoes Galleries, Grafton St., W.

Here Hilda Cowham, the illustrator of child studies, is showing herself in a totally new and unexpected light. Her pencil drawings of London, Venice and the South of France have great delicacy of touch and she knows how to convey architectural detail without worrying the eye. Her work suggests that she should do well as an etcher. In the larger room are the animal studies of J. G. Millais,

whose work is marred by an unpleasant treatment of color, though the way in which he has observed his big game is deserving of all praise.

The Raeburn Galleries, Duke St., S. W.

The Ziem Exhibition here includes a number of remarkably fine examples, which though they may strike the beholder as being rather repetitive in style, yet establish the painter as one of great charm and skill. His art while lacking in flexibility, has its subtleties and few have been able to capture the spirit of Venice quite so completely.

The Sparks Galleries, Mount Street, W.

An unusually interesting exhibition is that now being held here of Early Chinese pottery, porcelain, and bronzes. Some Ming figures in glazed pottery are especially notable for their dignified modelling and fine expressiveness, while one in carved and painted wood is of exceptional beauty. To the Ming period belongs also a number of ridge tiles adorned with presentations of birds and beasts, figures and strange animals, very bold in coloring and interesting in design. The exhibits are particularly well shown and arranged.

St. George's Gallery, Hanover Square, W.

The modern Water Color Society is holding a show here which includes a number of names that stand for good and original work. Charles Ginner is intensely individual in his studies of London streets and every meticulous line in his walls and roofs adds to the expounding of their charm. Frederick Porter contributes an effective drawing of the English countryside and Pauline Konody shows herself capable of handling strong effects of color. With every exhibition the Society shows how small are the limitations that need be acknowledged in this medium.

The English collector, Edmund Davis, lately the recipient of a knighthood, has given to the firm of Nalder of 21 Davies Street, W., the work of panelling the large entrance hall of Chilham Castle, Canterbury. A sufficient quantity of original Jacobean panelling has been secured, and this when duly restored and installed, will be thoroughly in keeping with this interesting and historic residence.

Dorothy Vicajis' reputation is considerably enhanced by the current exhibition of her work at the Beaux Arts Gallery. She is showing sixteen portraits, mainly of English and American notables, and has opened a studio in London. She would appear to possess the ideal portrait-painter's temperament—the ability to set down on canvas far more than the mere outward appearance of her sitters—and her sympathetic insight into character is very happily reinforced by more than adequate technical ability. Miss Vicaji is returning to America in the fall, and has already planned an exhibition of her work in New York.

ITALY

By K. R. STEEGE

At her home in Florence, there has just died at the age of seventy-six years, Amalia Duprè, the daughter and favorite pupil of the famous sculptor, Giovanni Duprè, the author of the beautiful "Pietà," in Siena, and of many other masterpieces of his art, in the last century. Amalia Duprè, under the skillful guidance of her father, and unusually gifted herself, became a most successful artist, and was well-known for the refinement and beauty of her sculptured figures. Among the works which recall

her name is the tabernacle holding the statue of Santa Reparata, on the façade of the Florence Cathedral, near the best works of her illustrious father.

Like him, she dedicated herself almost exclusively to the sculpture of sacred subjects, animated by a special love for such works, being a woman of strong religious feeling. Her death has caused a feeling of great loss among those who knew and loved her.

In one of the smaller private galleries of Florence there has lately been brought together a delightful little exhibit of paintings by Signora Tossani-Spinelli. Her work has received the highest praise from all critics, which is more than deserved. Francesco Saporì of Rome, one of the most competent and severe judges of works of art, has written a sympathetic appreciation of these paintings, which are all of still life.

At the present time when so many artists, particularly in Italy, show pictures in which they seem afraid to use color freely and naturally, it is a joy to look at these fresh and glowing tints, which the Signora Tossani-Spinelli uses with such a sure touch and in such delightful harmony. Her studies of fruit and flowers, and even of vegetables have a most satisfying effect, and all who love color will be unanimous in admiring them. But besides this, her work is strong and vigorous. It recalls that of the Flemish painters.

Some of the pictures are rather large, such, for instance, as that called "The Table of the Vegetable Seller," where a mass of fruit and vegetables, rich in

color and brilliant in light, arrests the attention. In another charming study, that of roses and strawberries, the two reds are wonderfully harmonized and contrasted.

News comes from Capetown that a prize of five hundred pounds has just been awarded there for the sketch of an equestrian monument to General Botha, and that it has been given to the Italian sculptor Raffaello Romanelli of Florence. It will be remembered that this well-known artist died early in April last.

There has just been placed on exhibition in the Hall of the Cinquecento in the Palazzo Vecchio of Florence, the portrait of Niccolò Macchiavelli painted by Santi di Tito. This painting, besides being in itself a work of art of special value, has the exceptional interest of being an actual portrait of the great Florentine, who in this very building of the Palazzo Vecchio wrote his celebrated pages, in which he prophesied the unification of Italy.

The portrait which was long believed to be lost, was recently found in a private English collection, and was bought by Commendatore Ermenegildo Troli, who afterwards presented it to the Prime Minister. Signor Mussolini, realizing how precious such a picture would be to the city of Florence, with whose history Macchiavelli is so connected, gave orders that it should be placed here.

For the last four days the portrait has been on exhibition in the Palazzo Vecchio, and free entrance was given to all who wished to see it.

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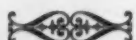
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RARE WINDOWS WILL TRANSFORM SOTHEBY

LONDON.—There seems to be no limit to the surprises provided by the art auction rooms, and it will be admitted that a very unexpected spectacle would be that of a sale-room converted into a Gothic chapel displaying eleven windows of beautiful XVth century stained glass, says A. C. R. Carter in the *London Daily Telegraph*. Yet, early in July, Sotheby's west gallery is to be especially lit, and exclusively reserved, for the panels of illuminated glass which used to adorn the chapel at the Brownlow seat at Ashridge Park, with its many historic Elizabethan associations.

For three days, before the sale on July 12, many Londoners will have the opportunity of seeing, for the first time, these famous Ashridge windows, which were brought originally from the Abbey Church of Steinfeld in Germany, for the special decoration of the Ellesmere family chapel. Twenty-six years ago, in the Bardini sale, a single XVth century panel of stained glass, from the dome of the Cathedral of Cortona, representing the Adoration of the Magi, could be seen in the sale-room, but I do not recollect any sale-room array to approach that of this projected Ashridge display.

Each of the eleven windows is 16 ft. high, and some idea of the subjects illustrated in the panel lights will be derived from the statement that there are sixty scenes from the Life of Christ, and twenty-one devoted to the praise of pious donors. Perhaps the outstanding lights are those in Window VIII, depicting scenes from the Crucifixion, but, in their entirety, the windows form, in their translucent gem-like richness of color, an exquisite example of the linked triumphs of art and devotion. Sidelights on the decorative times when these windows were made are afforded by the numerous, and careful details of architecture and armour,

domestic interiors and costumes, and the landscape scenes are especially beautiful.

The experts are agreed that these Ashridge windows are probably the last important set of stained glass remaining in private possession, or available for disposal. The pious hope is also being expressed that some generous soul will be seized with the desire to acquire the famous windows for the purpose of adorning the chancel of some church or the Lady chapel of some cathedral. But there are also places of worship in Chicago and Philadelphia where the panel scenes from the Apocrypha will be just as much admired.

RARE ARMOR IN CHRISTIE SALE

LONDON.—American collectors now visiting this country are eagerly awaiting an important sale of old arms and armor, says the *Daily Mail*.

These are the collections of Lord Glenarthur, the Earl of Orford, and others, and the sale is to be held at Christie's rooms, King Street, St. James's, S. W., on June 20.

Suits of armor have gone to the United States at prices ranging from £30,000 to £70,000 in recent years, and keen competition is anticipated for the six complete suits included in the sale.

It is only of comparatively recent years that the old armor has been in demand.

In past times the priceless armor at the Tower was lent to feature in stage plays and in the Lord Mayor's Show. A large quantity was issued about 1860 to naval and military stations for decorative purposes, while some has been sold as old iron.

One such piece is now a treasured possession of the Metropolitan Museum, New York.

There is a suit by Jacobi Topf in the possession of the Armourers' Company which was sold as old iron in 1718 for 5s. 11½d.

VERNON TROTTER ET AL ENGRAVINGS

Sale June 25, 26

An engraving collection, which includes many rarities, will be sold at Sotheby's on June 25 and 26. Works of the old masters, English and French XVIIIth century color prints and some interesting sporting subjects featured. In the series of old masters are works by Düer, Callot, Lucas van Leyden and Rembrandt. Of the later there is a very brilliant and perfect impression of the second state of the Beggars at the Door of a House. The most important item among the English engravings is a complete set of 13 plates of the Cries of London after Wheatley, in the second session of the sale. In the first day are found three plates from the same series. Another very rare item which should fetch a high price is a superb set of the Beaufort Hunt prints by Alken after Hodges. These prints are in perfect preservation, and of the utmost rarity in this form. Each plate has wide margins and bears the words—Proof Impression—Colored by E. Rosenberg. There are also decorative prints after Morland, mezzotint portraits after Reynolds, Juvenile Retirement and Children Bathing after Hoppner and a series of delightful sporting prints. An attractive selection of French XVIIIth century color prints, among them a superb Descourts set, Foire de Village, Noce de Village, Le Tambourin and La Rixe, engravings after Watteau, etc., round out the sale.

HIGH PRICES IN RECENT PARIS SALE

PARIS.—There were some sensational prices at the sale of art objects and furniture at the Hotel Drouot on June 5. For example, 230,000 francs was paid for a large silver tureen with plateau, the work of Antoine Duty, a silversmith, who was established at the Pont au Change, Paris, in 1769. The two pieces bear the hallmark of Henri Clavel, 1780-1781. A ridge-top desk in marquetry of Louis XV's time reached 188,000 francs although it was announced to have undergone restorations and some of the bronzes to be doubtful. A small unusually shaped table in veneered wood with marquetry tablet, of Louis XV's period, for which the experts demanded 50,000 francs, attained 119,000 francs in a few bounds. Six large armchairs of Louis XV's period, in carved wood, regilt, and covered in modern silk, brought 136,000 francs; a small sofa of corbel form in carved wood, regilt, signed Delanois, of the Louis XV. period, 61,000 francs; and a couch chair in carved wood, painted gray, of Louis XV's time, 60,500 francs. There were only two paintings in this collection. One, the portrait of the young Duc de Penthièvre, attributed to Nattier, reached 32,000 francs. The other a portrait of the Marshal Duc de Richelieu, attributed to Van Loo, went for 8,100 francs.

PRINTS SELL WELL AT HOTEL DROUOT

PARIS.—Some important prices were attained at the Hotel Drouot recently in a sale of prints. Four colored prints after Taunay, "La Rixe," "Le Tambourin," "La Noce," and "La Foire du Village," reached, 44,500 francs. A proof of "L'Aveu Difficile," after Lavreince, before the title, brought 14,500 francs, and two other small engravings in colors, "Le Bain" and "Le Lever," after Baudouin, 20,000 francs.

At the sale by Me. Lair-Dubreuil of the modern prints and drawings of the collection of Mme. Léonce Benedite, a print by Rodin, "L'Eternelle Idole," brought 10,000 francs and a water-color by Boudin, "La Plage," 10,500 francs.

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GREUZE BRINGS 400,000 FRANCS

PARIS.—The pictures and art works of Mme. Brasseur's collection were sold on June 1 at the Hotel Drouot, says Georges Bal in the *Paris Herald*. The small canvas by Greuze, "L'enfant Blond," brought 400,000 francs, the expert's demand being 300,000 francs. In 1909 at the sale of the Doisteau collection it went for 78,000 francs which was then considered a rather high price. Two little pictures by Chardin, "Le Dessinateur" and "L'Ouvrière en Tapisserie," probably the same as those which brought 40 francs at the Lemoyne sale in 1828, for which Mme. Brasseur paid 31,000 francs in 1911, were acquired by Baron Henri de Rothschild, who bid 125,000 francs. Two very small pictures representing the arrival and the departure of a diligence, by Xavier Leprince, signed and dated 1819, which sold in 1909 for 34,000 francs, brought 130,000 francs on Friday. "La Visitation de la Vierge," by Fragonard, fetched 205,000 francs, and "La Jeune Musicienne," by Schall, 87,000 francs; it went for 16,100 francs in 1910.

A miniature portrait by Dumont of Mlle. Gerard, Fragonard's pupil, which brought 31,500 francs in 1911, went for 70,000 francs on Friday. A gold box of the Louis XVI. period, decorated with six gouaches by Louis Moreau, brought 95,000 francs. Mme Brasseur paid about 30,000 francs for this at the Marquise de Nicolai sale in 1909.

Two groups in Mennecy porcelain with polychrome decoration brought 151,000 francs and a group in Vincennes porcelain, 34,000 francs.

The large Beauvais tapestry, "Le Repas," of the set of "Les Jeux Russiens," after Le Prince, fell to M. Fournes' bid of 501,000 francs.

The total for the day was about 3,000,000 francs.

£4,000 FOR PRINCE CHARLIE'S TARGE

LONDON.—Sotheby's sale on May 23 of mediaeval and Renaissance works of art and the celebrated Stuart relics, the property of Cluny Macpherson of Cluny, chief of the Clan Chattan, produced £12,390, says the *London Times*.

The Stuart relics which, owing to the exigencies of the times, were now put up

at auction, were preserved by Jacobite adherents after the Battle of Culloden from the various places of refuge temporarily occupied by Prince Charles in his hasty flight to the Western Isles. The description stated:

"What happened to them in the ensuing forty or fifty years before they were finally collected in their most suitable resting place, Cluny Castle, can only be a matter of conjecture, because, as is well known, the original edifice on the banks of the Spey was burnt down by Cumberland's soldiery immediately after Culloden, and its burning was watched from the opposite hillside at Breackachy by Cluny himself and Lady Cluny, as it was then the custom to style the wives of Highland Chieftains. The same night, or very shortly afterwards, Lady Cluny became a mother, and her son, nicknamed "Duncan of the Kiln," was born in a hovel on the estate; this baby, born within a few months of the Battle of Culloden, was the great-grandfather of to-days Chieftain and the owner of these relics!"

The "star" lot was Prince Charles Edward's (the Young Chevalier) Medusa head targe, a circular shield 19 in. in diameter, covered in leather and lined at the back with leopard skin, the front with various applied decorations in silver in the finest style of French XVIIIth-century work, the center with a Medusa head in high relief. The targe is well known and has frequently been illustrated and exhibited; yesterday Mr. Durlacher started the bidding at £500, and at £4,000 it fell to Mr. A. Fraser, of Inverness. A lace ruffle of fine work with scalloped edge, 36 in., worn by Prince Charlie and left behind him at Fessefern, the day after he set up his standard at Glenfinnan, was bought by Mr. Keiller for £220, for the National Museum at Edinburgh.

A copper plate for printing currency notes, with eight designs, 2½ in. by nearly 2 in., with C. P. and the Prince of Wales's feathers, was bought at £430 by Dr. Borenus, with the aid of a grant from the National Art-Collections Fund, for the West Highland Museum at Fort William—this copper plate was found near the west end of Loch Loggan, and had probably been thrown aside during the flight from Culloden in April, 1746. A pair of pistols by Allewin, Paris, engraved with laureated heads of Louis XIV. and Prince James Francis Edward, brought £200 (Durlacher).

Among other properties Lady Hope's fine Urbino majolica plate with Gubbio lustre, by Francesco Xanto Avelli da Rovigo, painted with a scene of Arethusa, 11¼ in., 1531, brought £340 (Durlacher); a number of Limoges enamels, including an upright tazza, 6 in. high, decorated in grisaille with the Battle of the Amorites—£115 (Sutton); an ewer, 12½ in. high, with a classical battle, etc., in very rich iridescent green—£250 (Mrs. Ralli); a dwarf tazza, 2½ high, with Fortune sailing over a sea—£100 (Sutton); a fountain, 15½ in. high, with Moses striking the rock, etc.—£220 (Joel); a fine set of six plates, 9½ in. diameter, richly decorated in translucent enamels, £540 (Trevor); and a fine oval dish, 19½ in. by 15¼, signed P. R. (Pierre Raymond), and dated 1558, £280 (Stewart). A XVth century mazer of shallow form and large size, 10 in. diameter, with a silver-gilt medallion in the center, £250 (Betts); a plaster bust of Mirabeau, by Claude André Deseine, 33 in. high, signed "ft. par Deseinte sourd muet à Paris, 1791," £100 (Durlacher); and a fine Burgundian Gothic tapestry, early XVIth century, woven with King David and Uriah, £1,750 (Hermann).

RECENT CHRISTIE AND SOTHEBY SALES

LONDON.—Christie's began on May 23 two two-days "clearance" sales before the short vacation at Whitsuntide. The modern pictures and drawings in one room and the English furniture and decorative objects in the other were almost exclusively from unnamed sources. The former sale totalled £3,022, and the latter about £3,800.

Three-figure prices were few. A picture of Ben Ledi, by Sir D. Y. Cameron, 24 in. by 35 in., brought 300 guineas (D. C. Thomson); J. Phillip, "Selling Chestnuts," 1862—115 guineas (Mitchell); E. Dayes, a view of High Street, Portsmouth, looking towards the harbor, with the "Hero" coach approaching the Fountain Inn—130 guineas (W. Sabin); J. B. C. Corot, a river scene, with four peasants by a willow tree—90 guineas (Howell); Sir William Orpen, "The Old Circus"—75 guineas (Wells); W. McTaggart, "Little Red Riding Hood," 1869—80 guineas (Victor); and Charles Sims, "Swallows," a sunny day on a common, with a girl leading two children, exhibited at the Royal British Colonial Society of Artists, South Africa, 1914—78 guineas (Martin).

The furniture, etc., included a Sheraton amboyna-wood cabinet, the doors mounted with brass trellis-work, 30 in. wide, which brought 210 guineas (Amor).

The second session of the sale on May 24 brought the total to nearly £8,000. The ancients were represented chiefly by a panel head of a man attributed to Antonello da Messina (1430-79), for which there was some speculative bidding ending in 800 guineas (Gibbs). A Rubens panel of St. Paul made 300 guineas (Asscher), and on the modern side Mr. D. Croal Thomson paid 300 guineas for one of Sir David Cameron's powerful Highland landscapes, "Ben Ledi."

£7,333 worth of furniture was brought up from the cellars and dispersed, a Sheraton amboyna wood cabinet, 30 in. wide, bringing 210 guineas (Amor).

Sotheby's held a minor feast in honor of Dürer and the old engravers. A copy of the only state of "The Nativity," fetched £470 (Colnaghi), and a German XVth century metal-cut or dotted print of St. Jerome as a Cardinal, probably the work of a Cologne engraver, reached as much as £ 800 (ditto). Later in the sale a copy of Dürer's St. Hubert realized £420, and on the modern side was a set of six views in Canada and America by various engravers after Captain Hervey Smith £390 (Spencer). A second state of W. Ward's mezzotint after Hoppner's "Daughter of Sir Thomas Frankland," brought £380 (Daniell).

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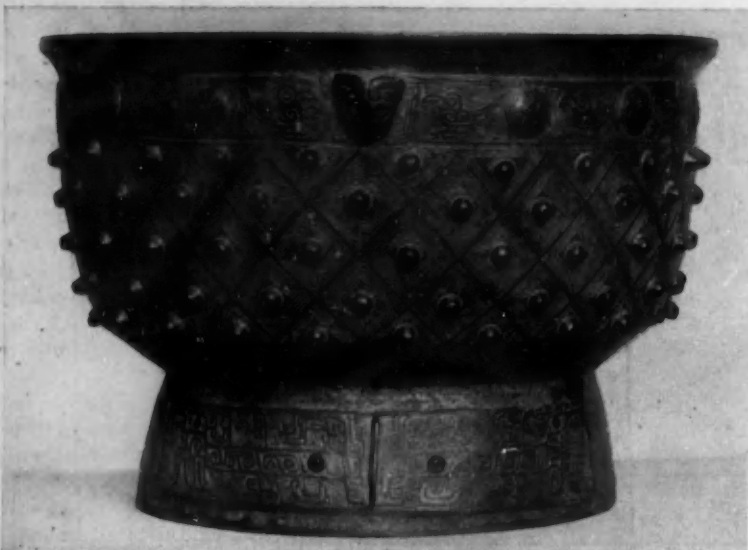
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By Dr. HERMANN ESSWEIN

At the G. Franke print rooms, Briennerstrasse, 10, there has been arranged an exhibition of 100 drawings by Van Gogh, under the auspices of the Bavarian government. The drawings, which come from a private collection in Holland, will be sent to Paris from Munich. The collection which does not contain a single haphazard or mediocre example, is especially valuable in illustrating the entire development of the master from the early beginnings up to the end of his career. One sees from this exhibition that the characteristic feature of Van Gogh's drawing is a passionate search for form together with the urge towards complete mastery of technique. Even when the artist was learning and doing preparatory work, or perhaps only jotting down a casual impression, the artistic vision and power of composition was always so strong that such work accidentally acquired the high value of a self-sufficient art form. A sheet, small in actual size, and often with but a few lines, reveals a complete and always entirely individual and independent linear style, and in its own way gives just as intensively as the large oil canvases the essence of the artist's power.

According to the artistic conventions of the time, Van Gogh's development began in the Hague with a type of composition that was modern in its realism, but illustrative and anecdotal. He was more interested in situations and settings than in people. Only when he noticed the individual and lifted the single figure out of the background, giving it simultaneously the most concise indications of the entire milieu, is one confronted with the personal problems of his art; only then were those religious powers released which in the interpretation of lowly and suffering humanity linked him to mediaeval art; only then did he express a mystical relationship to the world over and above the appearances of reality.

Many of these hasty drawings have a graphic monumentality and are so powerfully constructed, so spiritual, that one feels the artist's burden of sympathy for his subjects and fully understands that in Paris Van Gogh was overcome by the tremendous theme of humanity and its sufferings. However, the Van Gogh of pure landscape appeared before the Paris period. Even on Dutch soil he did several deeply earnest drawings, before which one is almost tempted to speak of the tragic Gothic spirit of the landscape, but now we see in the water colors, sepias, charcoal drawings and works in colored pencil, how sympathy with a gay and peaceful environment and interest in new technical methods revived and encouraged him. Along with the tragic Van Gogh we may enjoy the idylls inspired by the joyous, free air of France, before he began the heroic landscapes of Arles, St. Marie and St. Remy and simultaneously the struggle to gain from bodily afflictions that unshakable objectivity which was broken through again and again by mighty ecstasies of the spirit, leading often to works of supernatural beauty and expressiveness. This exhibition at G. Franke's was an event for Munich, although in these rooms fine graphic art by the old masters may always be found side by side with excellent examples of modern art of all nations.

Along with a lively exhibition of local works, there may be seen at the Caspari Galleries a very fine selection of French and German moderns. Among other things we noted a small pastel study of bathers by Degas, an

unusually lively and characteristic drawing of jockeys by Toulouse-Lautrec and several of the idyllic and piquant street scenes of Utrillo. The most important German examples shown by the galleries in this collection are late works by Trubner, portraits of cavalymen, landscapes by Slevogt and Thoma and works by Chaséfi Samberger and Corinth, serving as transitions to the decisively modern woman's portrait by Kokoschka.

An exhibition of the work of Emil Lugo at the Ludwigsgallerie (Otto H. Nathan) recommends itself to the enthusiasms of specialists in the history of art and to those galleries desirous of completing their stock of significant German art of the XIXth century. Lugo (1840-1902), who was a friend of Hans Thoma and sponsored by him during student days in Karlsruhe, deserves to be better known outside of

Germany. To merely rank his art between that of Bocklin and Thoma is an injustice. The melancholy, deeply struggling and gloomily meditative personality of Lugo is much too complicated for this. His relationship to landscape is never so easily naturalistic as Bocklin's and in contrast with Thoma's landscapes of the Main country, he avoids all French influence after Fontainebleau. Therefore one may find, even though but in fleeting traces, influences of Schwind and of the austere romanticists of Nazarene. Furthermore, we may see in Lugo, the draughtsman, who always sought to make himself the harmonious equal of the painter, a definite relationship to the picturesquely heroic art of Preller the elder.

Likewise, inclinations are not lacking to a pre-Raphaeliteism independent

(Continued on page 15)



Portrait of a Young Girl by J. B. Greuze

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MUNICH

(Continued from page 14)

of the English movement. Yet Emil Ludwig, like Hans Marees, is a seeker for form in a formless period, an intransigent fighter against realistic detail of motif, always strongly personal and of indisputable originality. Like many German artists of his period, he was lacking in a truly sensuous and therefore constant and dependable feeling for color. His palette at one moment leaves us indifferent and even repels by its dull muddiness and in the next moment enchants us by its dreamy and glowing fineness of tone. The connoisseur may turn away from the rather theatrically conceived pieces such as the Orpheus in the Underworld, but will value the more those cabinet pieces done almost without purpose, such as a delicately straightforward and tender bit of landscape, transformed by precious, miniature-like figures into a Flight into Egypt, a Croquet Grounds of 1889 and the landscapes of large and spacious forms done in pencil with strongly marked contours. In a purely superficial way these remind one of work by Hans Thoma, similar in outward appearance, but actually very different and much stronger in the spirituality of their improvisations.

These well-run galleries which in their limited quarters in Ludwigstrasse 6, cannot dumfound the public by sheer quantity, showed along with the Lugo exhibition a series of worthwhile paintings, such as the extraordinarily beautiful Adolf Lier, mentioned by Dr. Menacher as No. 521 in the inventory of the artist's work and reproduced by Professor H. Uhde Bernays in his work on Munich Painting of the XIXth century, Volume II, page 147. Several of the fine late works of Spitzweg, which were influenced by Diaz; a Girl in White Kerchief by Leibl, done in 1876, the companion piece to which was secured early this year by the Munich State Gallery; a Self Portrait by Feuerbach, obviously a very early work, and two portraits by Friedrich Wasman of Nazarene (1830) are other high points of the collection now on view.

DUSSELDORF

By Dr. Luise Straus-Ernst

At Dusseldorf, the exhibition of German Fine Arts 1928 has been inaugurated with great festivities. This time the committee and the jury worked upon a quite new system. Only the artists themselves were invited this time, not their unions. And only artists were on the jury, judging independently from theorists of museum and press. This principle is very good, the individuality of all artists, including the young and unknown, being thus better demonstrated. But the participation of the impartial could have been more advantageously brought forward. The general impression made by the German pictures and sculptures is of a certain tranquility and a return to the purely artistic form. Some well-known artists, such as Max Beckmann, Erich Heckel, Max Pechstein, George Gross have changed their style in a very interesting and characteristic manner. Some new personalities demand our attention. A. Dietrich, a workman, paints very fine landscapes and a portrait of himself; Paul Kleinschmidt has a very compact and exuberant style; A. W. Dressler shows very bright and lively portraits of girls. Of the Rhine artists we mention H. M. Davringhausen, somber and grave like an old master, H. Horele, showing an impressive picture, called "Melancholia," and Jankel Adler, painting girls and soldiers of his Polonian country in a peculiar style. . . . The rooms of the exhibition, designed by German architects, are in a way quite interesting; but they do not think of the small home and the small purse of the majority of German people. This exhibition will be resumed every second year in another German town. It will be a criterion for judging German fine arts, profitable to artists and to the public.

The municipal museum of fine arts at Dusseldorf, till now housed in old-fashioned rooms with bad light, has been removed to its new building near the Rhine. The lower part, arranged by Prof. Koetschau, contains the industrial arts, with very interesting special departments of

old leather-work and bookbinding, Mohammedan carved work, etc. The pictures and sculptures in the first floor are generally confined to the XIXth-XXth century. Selecting a great number of the long neglected landscapes of the school of Dusseldorf, Dr. Walter Cohen gave preference to such works as historical and genre pieces. The wainscoting is pale-grey, a very advantageous color for showing off works of art. The old masters, belonging to the municipal collection are placed in deposit for the present. The academy of fine arts contains a great number of these, belonging to the state. Probably the two collections will be combined in a short time, an important gain for the municipal museums.

CHICAGO

The Chicago Architectural League's exhibition current at the Art Institute points out most of the good tendencies in the trend of building today.

Francis Chapin, carried off the \$1,000 prize in the competitive exhibition held this past month at the Chicago Galleries Association. His prize painting is "Over the Lagoon, Jackson Park," and is painted in the rich spontaneous colors which have made this young artist's work stand out wherever it has been shown. He is one of the promising young artists of the graduate atelier of the Art Institute.

E. Martin Hennings was awarded the \$750 prize for his painting, "Fishermen's Wives," and Pauline Palmer the \$500 prize for "Late Afternoon, New England." The Mrs. E. Mansfield Jones prize of \$200 for small sculpture was won by Miss Josephine Kern for her bronze, "The Nightingale's Song."

The jury for paintings included Paul Schulze, George Buckingham, George Oberteuffer, J. Jeffrey Grant and Edward Cameron, and for sculpture, Mrs. George Woodruff, Albin Polasek and Ross Crane.

The following painters were awarded \$250 and \$400 prizes: Carl Prousel, John A. Spellman, John Stacey, Paul Trebil-

cock, Oskar Gross, Indiana Gyberon, Anna Stacey, Frank C. Peyraud, Frank V. Dudley, William Forsyth, Gerald Frank, Edgar Payne, Arthur Rider, Roy Collins, Karl Kraft, Glen Sheffer, Jesse A. Botke, Helga Dean, Dixie Selden, Hanson Puthuff, Allen St. John, Lucie Hartrath.

The exhibition of paintings and sculpture at the Woman's World's fair was a notable one.

New exhibitions at the Art Institute include a centenary showing of prints by Albrecht Dürer, June 1; work of the Saturday morning classes of the art school to open in the Children's Museum, June 6, and a collection of modern East Indian paintings, June 15.

Five purchases were made from the South Side Art Association's imposing exhibition just closed at the Stevens Hotel. Paintings by Florence E. Bigelow, Marguerite Kleinfelder, Florence Stockey, Mrs. F. F. Dodge and an etching by William H. Eppens.

The paintings of Edmond Giesbert now being shown by the Renaissance Society of the University of Chicago are a great find. A real instinct for filling huge canvases is revealed in them and a general aesthetic outlook that puts his art quite out of the class of Chicago's ordinary garden variety.

The Henry W. Ranger Exhibition now at the Carson, Pirie, Scott & Company Galleries affords Chicago the opportunity to claim an American old master. The collection is that bequeathed by him to the National Academy and has never been taken out of storage in New York except to be brought to Chicago.

The group of twenty pictures at Carson's are rather typical of what Ranger's name stands for in American landscape painting—his interpretation of the quiet American countryside, beautiful sometimes in its barren spaciousness and sometimes in its primeval overgrown forests. There are also a few of the large moonlight and luminous harbor scenes at sunset which Ranger liked to paint.

CINCINNATI

The annual spring exhibition of American art at the Cincinnati Museum includes a fine selection of canvases. In Henri's "Conchita" the figure merges beautifully with the background; the harmony of the whole is splendid and the spirit expressed has distinction.

John Sloan's "Summer Snow," is a most unusual picture, with a clearly defined structure. The sky is miles deep; the ground forms are solid; the color is vital—it has strength. Alfred Maurer's "Madame X" is a symbol, a mental conception, a short-hand impression which merges almost into the grotesque. Here there is no regard for fine technique or skillful manipulation of paint as we once knew it. Put this beside a carefully worked-over portrait and it gains in strength and solidity. The other may seem weak by comparison.

Max Weber's seated figure carries the XIIth century spirit. It speaks to us in quaint language of somber tones and primitive emotion.

John Carroll's entry is the portrait of a young girl in a very ugly temper. Mr. Carroll has interpreted it with force. One cannot but recognize its power.

Frank Myers's self-portrait, which is a fine characterization, is arranged and enlarged into a rhythmic design. Ross Moffett's "Shank Painters Pond" is one of the outstanding original works in the exhibition.

Leon Kroll's "Noonday at St. Jean" sounds its full measure. It is the finest painting Mr. Kroll has ever exhibited in Cincinnati. This picture is a modern group portrait. The whole is arranged most sensibly and each strong motive keeps its place perfectly. Nothing is intrusive; it is painted without bombast; every object, every form is consistent and well managed.

Pop Hart's "Outdoor Kitchen" is a water color containing another interesting group. It also has a fine, open-air quality.

From this group of moderns we turn to a display of brilliant paintings, among which "A Young Girl's Head," by John E. Weis, a fresh, dashing performance.

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THE ART NEWS, Vol. 25, 1927, pages 72-73.

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CLEVELAND

A total of \$15,815 and 194 objects is
the record of sales made at The Cleve-
land Museum of Art from the Tenth
Annual Exhibition of Work by Cleve-
land Artists and Craftsmen, which closed
June 3rd. Over 47,000 people passed the
turnstiles during the five weeks and a
half that it was open.

While sales are but secondary in im-
portance, the aim of the show being to
place on exhibition the work done by
local artists during the preceding year,
the fact that so large an amount of
money has been invested in these works
of art is gratifying evidence of the qual-
ity of Cleveland work. It also shows
that public appreciation has kept pace
with the artists' progress.

This exhibition occupied five galleries
and embraced a great variety of art ob-
jects, including paintings, sculpture, prints,
drawings, textiles, pottery, metal work,
furniture and other works on which the
city's art workers have lavished their
skill. The volume of sales has been most
gratifying in view of the general com-
plaint regarding money shortage, and is
in excess of any previous record except
that of last year, when the purchase by
private subscription of a large bronze
group for the Museum raised the total
far above normal.

The exhibition of Cleveland art is fol-
lowed by one of Contemporary American
Painting in which thirty canvases are by
local painters, the rest secured by invita-
tion from America's leading artists.
This show opened June 7th, with a re-
ception and private view for Museum
members, and will continue until July 8th.

Among the Clevelanders whose paint-
ings have been held over from the May
Show and included in the American
event are Ora Colman, Henry G. Keller,
Arthur Brooks, Clara Deike, William J.
Eastman, George Adomeit and Grace V.
Kelly. As their work is placed alongside
that of Robert Henri, Rockwell Kent,
George Luks, Karl Anderson, Gifford
Beal, John Carroll, and many others of
similar caliber, it is seen that no mean
competition is provided.

Modern American painted silks are be-
ing shown in the Educational Corridor
and Textile Study Room at the Museum.
In the design of these fabrics, which were
assembled by the Art Center of New
York, have been introduced most delight-
ful "up to date" motifs such as a sky-
scraper view of umbrellas on a rainy day,
roller coasters at Coney Island, tangles
of threads and buttons, handfuls of
wooden pegs and other equally naive and
strange elements of design.

LOS ANGELES

Julian Onderdonk (1882-1922) painter
of the landscape of Southwest Texas and
the "blue-bonnet" country, is revealed in
the exhibition of thirty canvases now at
the Kievels Gallery, Vista del Arroyo, as
a sensitive and sincere artist. This collec-
tion, brought here by his widow, repre-
sents most of his remaining, available
work.

The annual exhibition sent out by the
American Institute of Graphic Arts, New
York, has become, in three years, an
eagerly awaited art event.

This year's exhibition is in the lecture
room of the public library. The "con-
servative" prints were selected by Bertha
E. Jacques, etcher and secretary of the
Chicago Society of Etchers, the "mod-
erns" were chosen by Rockwell Kent,
painter, draughtsman, writer and maker
of block-prints.

The present exhibition suggests that
this artificial division will in time be
dropped. There is vigorous work on
either wall and the classification—if it
ever had any point—seems to have lost
it. It has undoubtedly helped, however,
to widen the range of styles shown to
the public in a single exhibition.

Evylena Nunn Miller's exhibition of
twenty-four paintings from the high Si-
erras, express, in epitome, the prowess of
modern womanhood.

The scenes displayed are awe-inspir-
ing, and at the same time they are full
of a quiet and compelling beauty. They
suggest the grand rhythms of epic poetry.
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BOSTON

The opening of the Copley Society's New England artist exhibition at the museum is approaching and much talk is heard of this year's innovation, the choice of a limited exempt list by the contributors themselves. Those who submit pictures have been privileged to vote for 15 artists who shall be invited to send in one work each, exempt from jury. This novel provision has excited various emotions.

* * *

Pastel portraits by Louise W. Jackson were recently shown at the Fogg Art Museum, Cambridge. They reveal Miss Jackson as an artist with developed feeling for style and striking gesture—as in her likeness of an upright girl, with very red hair, shown in clear profile. The flow of form is prettily simulated by the direction and texture of the pastel strokes. A distinguished collection, not experimental or unusual, but adhering well to the natural capacities of colored chalk.

* * *

There opened recently at the Concord Art Centre the first of the seasonal summer exhibitions in this neighborhood. James Topping, an exhibitor at many British and American shows is represented with such works as "Cloud Frolic" and "Scattering Clouds." Many whose pictures are habitually enjoyed by Boston gallery goers are found in this Concord show: A. T. Hibbard, with a freely executed and altogether delightful "Dry Docks"; F. J. Mulhaupt's "Beached for the Winter," also a Cape Ann motive; F. A. Bosley's "Sandy Pond"; H. Dudley Murphy's "Fox's Sawmill"; George L. Noyes's "Market at Nice," nicely made after the formula of the older impressionists; Jonas Lie's "Norway Coast"; Hobart Nichols's "October Snow"; Stanley Woodward's gray and tonal "North-easter"; H. A. Vincent's "Drying Nets"; Marian Sloane's strong and formful "Bass Rocks" and "Mettawake Valley, Vt.," a poetic "Early Morning" by Dwight Tryon; Charles Curtis Allen's quite structural "Ogunquit"; two of Gertrude Fisk's views of Mt. Katahdin.

To give among the paintings a touch of the art termed "modern" Harley Perkins's "Country Lane" and "Zinnias" were invited.

The sculptures, selected by a committee of which Frederick W. Allen was chairman, would stand up well both in number and quality in comparison with the sculpture of any preceding Concord exhibition.



A remarkably fine ancient Chinese wood sculpture exhibited at the Gallery of P. Jackson Higgs, 11 East 54th Street, New York. From the well known collection of Edgar Worch of Berlin. Height 75 inches. Sung Dynasty

ADVT.

Here, as among the paintings, is a single concession to so-called modernity—an attenuated, mannered and quite haunting nude figure by Boris Lovett-Lorsky.

By Daniel Chester French, honored president of the society, is a "Rip Van Winkle," being a detail of the important Washington Irving monument which he made for a location on the Hudson. Cyrus E. Dallin, president of the Boston Sculptors' Society, sent hither his "Squaw and Pappoose." Other sculptures of a very stimulating collection include A. A. Wein-

man's "Descending Night"; F. W. Allen's "Nydia"; Richard H. Recchia's "Nude" and "Phantasy"; a bird bath by Mary E. Moore; "Telesis" and "Peace," by A. H. Atkins; Edward McCartan's Gallic "Girl and Goat"; a "Bacchante" by MacMonnies; a "Volunteer" by Theo Ruggles Kitson; "Wil o' the Wisp," by Bessie Vonnoh; a Friedlander "Bacchante"; Louise Allen's "Pippa Passes"; a "Dancing Faun" by Robert Aitken; Janet Scudder's "Young Diana"; Katharine Lane's "Clydesdale Station"; Jeremiah Callahan's "Del Piatta"; "Leaf," by Harriet Frishmuth; G. Paul Jennewein's "Repose."

* * *

Mather Brown's portrait of Major Dixon of the Somerset Place volunteers is now on view at the Casson Galleries.

Among other historically important works in the Casson collection are a study of Mrs. Kemble and Mrs. Elliston, by Richard Cosway, dated 1807, and a striking portrait of Col. J. S. Dalhousie-Taylor, by F. L. Abbott (1760-1805).

MEMPHIS

During the month of June, the Brooks Memorial Gallery will show the work of George Snow Hill, a young American artist, and Polly Knipp Hill, his wife. Mr. Hill's collection will comprise oils, though he does etchings and lithographs. His wife is well known as an etcher, and her contributions to the present exhibition will be in that branch of art.

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ST. LOUIS

May was an exceptionally significant month for art in St. Louis. Primarily it brought to us the American Institute of Architecture, an organization whose age and purpose render it of vital importance to the future of art in this country. The opening of the Goodhue Exhibition of ground plans and elevations, which took place recently revealed the scope of one of America's greatest creative artists. In the corridor leading to this gallery were the offerings of students in architecture, in the annual scholarship competition, and in the outer reception room between the ball room and the crystal dining room, the models of several buildings for our own plaza were installed.

Sheila Burlingame in the current sculpture exhibition shows four unconventional figures, a humorous Pan, a water god to preside over a goldfish pond, a young deity whose body seemed to grow out of the grapevine, and a tall divinity whose upright lines and flowing robes would suggest an arbor or a vine-draped wall. In addition, this eager experimenter in sculptural methods had brought a collection of terra cotta tiles, to be used in fireplaces, outdoor fountains and garden walls.

Caroline Risque won first prize in the competition, with her "Baby Fountain," her "Crouching Boy" in white glazed terra cotta, and her interesting seated figure of "Father Time."

Adele Schulenberg is represented by models for bird feeding trays, a tall youth, standing erect, a boy crouching and holding the tray in his arm, and a boy reclining at full length, contemplating a robin that had ventured to rest on his outstretched hand.

PROVIDENCE

The J. F. Olsson Company Gallery, 43 Brattle Street, Cambridge, announces an exhibition of etchings through June. They are by Mary J. Coulter, whose work has been honored by the Museum of Fine Arts, the Fogg Museum and the Metropolitan which is reported to have purchased her entire California-Hawaiian set, notes the Boston Transcript.

Recent accessions to the permanent collections of the School of Design include a group of French water colors and drawings from Mrs. Gustav Radeke, and paintings, sculpture, furniture, textiles, ceramics and various objects d'art, acquired the past year are being hung in the two special galleries on Waterman Street, to remain on view through the summer.

Canvases by contemporary American artists, comprising one of the most distinguished exhibitions of the year at the Tilden-Thurber Gallery, are now on view. Over a score of paintings, among them several prize winners, are contributed by such artists as Lester Stevens, Aldro T. Hibbard, A. N. A., Arthur Speare, Charles Curtis Allen, John P. Benson, John Sharman, William J. Kaula, Ernest L. Mayer, Alice L. Sohler, Harry A. Vincent, A. N. A., Charles L. Bittinger, A. N. A., Philip Little, Atherton Furlong and George L. Noyes, all of whom have achieved high place in the art world.

Lester Stevens's canvas at the end of the gallery, "Idle Boats-Winter," is remarkable for its confident handling, its sincerity.

Aldro T. Hibbard, A. N. A., who is recognized as one of the strongest of the contemporary landscape painters, is

represented by two of his canvases, "The Log Men," and "Carmel Coast."

Arthur Speare is represented by one of his allegorical studies, "Flame of Sunset." John Sharman shows one of his views in the Monadnock region which he paints with sincerity and poetic vision. Alice Sohler is represented by a remarkably fine interior. William J. Kaula shows one of his views in the New Hampshire hills, "Spring," a pure landscape, lucid and simple in its expression of beauty. Charles Curtis Allen of Boston, is represented by his "New Hampshire Hillside," a solid, sincerely painted piece of work, and "The Mountain Road."

Other noteworthy canvases are John P. Benson's "Awaiting Cargo"; George L. Noyes's "Ponte Vecchio"; Ernest L. Mayer's "The Gold Screen," and "Peonies in Copper"; Charles L. Bittinger's "Girl in Green," a rich and fluent piece of color; Philip Little's "The Privateer"; Atherton Furlong's "Head of a Lion," and Harry A. Vincent's "Inner Harbor."

Portraits of fair women and flower studies form together some intriguing compositions which fill the walls at the N. M. Vose Gallery on Washington Street with fresh and lovely color. Flowers which have just come from the garden—still with the dew upon them—form backgrounds and accessories for the portrait studies of lovely young women depicted in flowing garments of rich colors and textures and feminine allure. These canvases are full of light and air and there are some definitely fine portrait heads.

Mr. Vose is also showing a group of paintings by contemporary Americans at the Fall River Public Library.

The drawings by John S. Sargent will be removed from the walls of the Renaissance Court of the Boston Museum about June 10 to make way for an exhibition of paintings and small sculptures by Massachusetts artists, to be held under the auspices of the Copley Society of Boston.

The run of exhibitions at the Boston Art Club has been succeeded by the summer show of work by artist members which is slated, according to custom, to be continued through the summer months. Paintings by Baron Rodolphe d'Erlanger, views of Tunis, Venice, France and Egypt are now on view at the Robert C. Vose Gallery, Copley Square, and paintings of English sporting subjects and old-time ship pictures have been assembled at the Casson Galleries.

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Two committees have been formed in Germantown to obtain gifts for a Germantown memorial in the new Museum of Art to Gilbert Stuart and Rembrandt Peale, famous early American artists. The committee will seek gifts ranging from \$1 to \$1,000. The officers include Mrs. Edgar Wright Baird, executive chairman; Walter Williams, president of the National Bank of Germantown, treasurer, and Mrs. James W. Wister, secretary.

An exhibition which touches the development of painting from the days of Raeburn and Boucher to the light-filled canvases of Sorolla is now on view in the McClees Gallery. In the present collection there are Mauve's "Cows Grazing," Troyon's "Pasture of the Touraine Near Chateau Levalier," "Landscape in Holland With Cows," by Willem Maris, and a Van Marcke canvas of cows homeward bound.

The same spirit of fidelity to nature and of reproductive accuracy touches the landscapes of the period—"Bridge and River," by Fritz Thaulow, for example; Jacob Maris' "Muscle Gatherers"; Harpignies' "Dawn," with trees at the woods' edge and a tiny pond; Cazin's "The Rain-bow," again, somewhat more ambitious and an interesting canvas.

Turning from what might be termed the type paintings, we find a representative canvas by the American, Blakelock, entitled "Indian Encampment."

The most interesting portrait on view is, perhaps, that of "Dr. Thomas Reid," by Sir Henry Raeburn. This canvas is described in the standard book on Raeburn's works by Sir Walter Armstrong, and shows the Doctor wearing a strange turban-like red velvet cap and black coat.

The Boucher is a much larger canvas, following in subject matter the fashion for classical allegory of its day.

The one canvas of distinctly modern character is Sorolla's "Fishing Boats Lying on the Sand." Here we see the loosening of technique, the limbering of the brush stroke, the fresh, wild appeal of the out-of-doors.

The annual report, read at a recent meeting of the Print Club, embodies certain facts of general interest. Since last year the club has purchased the property at No. 1614 Latimer Street. When this purchase was contemplated an attempt was made to secure a small group of guarantors to take care of such deficits as might occur until the club could increase its revenue. The report states: "There is no deficit. The money is in

bank to pay all interest due July 1 and a substantial balance in addition."

More artists have been represented in the regular exhibitions—238 during the last year, as compared to 148 during the previous period. School children under the care of their teachers have made regular visits to the exhibitions. Part of the work of the club has also been to supply particular prints desired by collectors. The Print Club acts also as an intermediary between artists and clients.

Mr. Ballard, who was re-elected president of the Print Club, is a famous collector of prints. His array of Pennells is quite remarkable, but he does not confine himself to the works of that American master.

Other officers designated are Mrs. Laurence Eyre, honorary president; Mrs. Robert von Moschzisker, Mrs. John Sargent Newbold, Mrs. John Gribbel, Mrs. Ellis Ames Ballard and Mrs. Andrew Wright Crawford, vice-presidents; Mrs. William B. Linn, secretary; Mrs. Gideon Boericke, treasurer; Mrs. William de Kraft, assistant treasurer.

Members elected to the board of governors were Mrs. A. Edward Newton, Mrs. William T. Toner, Mrs. F. Woodson Hancock, Superior Court Judge William B. Lyon and Chief Justice Robert von Moschzisker.

In addition to the exhibitions in Latimer Street, the Print Club organized several traveling collections, as follows:

Exhibition of 51 etchings sent to Palm Beach and held under the auspices of the Association for Artists; subsequently forwarded to the Herzog Galleries, Houston, Texas.

An exhibition of 50 etchings, 75 block prints and 12 lithographs went to Tulsa, Okla., under the auspices of the Tulsa Art Association and the Chamber of Commerce.

Exhibition of etchings and hunting prints went to West Point, N. Y., at the request of Lieutenant Julian M. MacMillan, department of English.

Two exhibitions of 15 prints each sent to the Philadelphia high schools.

The second annual block print exhibition, comprising 101 prints, was sent to the Brooklyn Museum in its entirety.

Next November the Print Club contemplates holding the first annual exhibition of American lithographers, and a card catalogue, containing the names of 117 lithographers, has been assembled in preparation for that event.

An unusually amusing canvas by Hogarth is now at the Griscom Galleries, 1632 Walnut Street, having come directly from the establishment of Henry Graves & Co., London.

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- Ackerman Galleries, 50 East 57th St.—Prints and drawings.
- Arden Gallery, 460 Park Ave.—Exhibition of Garden sculpture.
- The Art Center, 65 East 56th St.—Permanent exhibition by Mestrovic.
- Babcock Galleries, 5 East 57th St.—Exhibition of paintings, watercolors and etchings by American artists through summer.
- Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits. Exhibition of modelled pottery by Stella R. Crofts through June.
- Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.
- Paul Bottenweiser, 489 Park Ave.—Paintings by old masters.
- Bourgeois Galleries, 697 Fifth Ave.—Fine paintings.
- Brummer Gallery, 27 East 57th St.—Works of art.
- Butler Galleries, 116 East 57th St.—Exhibition of decorative paintings and mirrors during June.
- Daniel Gallery, 600 Madison Ave.—Exhibition of paintings by a group of modern artists.
- De Hauke Galleries, 3 East 51st St.—Modern Paintings.
- Down Town Gallery, 113 West 13th St.—Summer exhibition.
- Dudensing Galleries, 5 E. 57th St.—Exhibition of group of paintings by winners of the Carnegie International Exhibition from June 7 to July 31.
- Durand-Ruel Galleries, 12 East 57th St.—French paintings.
- Ehrich Galleries, 36 E. 57th St.—Exhibition of old masters and table decorations.
- Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.
- Ferargil Galleries, 37 E. 57th St.—Fourth Annual Exhibition of Garden Sculpture.
- Gainsborough Galleries, 222 Central Park South—Old Masters.
- Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.
- Grand Central Galleries, 6th floor, Grand Central Terminal.—Founder's Exhibition until September 29.
- P. Jackson Higgs, 11 E. 54th St.—Works of art.
- Holt Gallery, 630 Lexington Ave.—Exhibition of contemporary American art through June.
- Kennedy Galleries, 693 Fifth Ave.—Exhibition of prints by living American artists.
- Thomas Kerr, 510 Madison Ave.—Antiques.
- Keppel Galleries, 16 E. 57th St.—Miscellaneous of contemporary American etchings and watercolors.
- Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.
- Knoedler Galleries, 14 E. 57th St.—Exhibition of contemporary American etchers.
- Kraushaar Galleries, 680 Fifth Ave.—Exhibition of American artists.
- John Levy Galleries, 559 Fifth Ave.—Old masters.
- Lewis and Simmons, Hecksher Bldg., 730 Fifth Ave.—Old masters and art objects.
- Macbeth Gallery, 15 E. 57th St.—Summer exhibition of American paintings.
- Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.
- Metropolitan Museum, 82nd St. & Fifth Ave.—Loan exhibition of Gothic tapestries until September 26.
- Milch Galleries, 108 W. 57th St.—Special summer exhibition of paintings, watercolors, sculpture, color woodblock prints and etchings by leading American artists until the end of June.
- Montross Gallery, 26 E. 56th St.—Exhibition of pictures by contemporary American artists through June.
- New Art Circle, 35 W. 57th St.—Summer exhibition.
- Newhouse Galleries, 11 East 57th Street.—Paintings and works of art.
- Frank Partridge, 6 W. 56th St.—Exhibition of old English furniture, Chinese porcelains and panelled rooms.
- Portrait Painters Gallery, 570 Fifth Avenue.—Exhibition of portraits by American portrait painters.
- Ralston Galleries, 730 Fifth Ave.—Old masters.
- Rehn Galleries, 691 Fifth Ave.—Group exhibition of American paintings through June.
- Reinhardt Galleries, 730 Fifth Ave.—Exhibition of modern French paintings.
- Schwarz Galleries, 517 Madison Ave.—Miscellaneous marine paintings for month of June.
- Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.
- Jacques Seligman Galleries, 3 East 51st St.—Paintings, tapestries and furniture.
- Messrs. Arnold Seligman, Roy & Co., Inc., 11 E. 52nd St.—Works of art.
- Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.
- Valentine Gallery of Modern Art, 43 East 57th St.—Summer exhibition until July 1.
- Van Diemen, 21 East 57th St.—Paintings by old masters.
- Vernay Galleries, 19 E. 54th St.—Exhibition of Elizabethan and Jacobean oak furniture.
- Weyhe Gallery, 794 Lexington Ave.—Group exhibition of water colors by American artists during June.
- Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.
- Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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